# THE MIRROR

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## At the Theatres.

The regular season at Wallack's Theatre began on Tuesday night with the production of Robert Buchanan's "new romantic drama of modern society," called Constance. This is the piece whose originality THE MIRROR brought into question a short time ago, and the author now admits, in a note on the bills, that he is indebted to an old French play for the only strong situation the piece contains.

Constance was superbly put on the stage and finely acted, but it failed to score a genuine success nevertheless. A band of claqueurs stationed in the gallery did their level best to spread some enthusiasm among the intelligent and fashionable gathering down stairs, but their efforts merely occasioned a mild form of amusement. The piece is poorly written. From a poet and novelist of Mr. Buchanan's standing we might at least expect a fair degree of literary ability, if not dramatic force. But the language is weak and hackneyed. Much of it is composed in the style of the cheap story-paper fictionists. Moreover, he betrays a lamentable ignorance of the customs of the grade of modern society from which he has drawn his characters. People of noble birth do not address each other by their formal titles, or use in ordinary conversation the ceremonious appellations exerted solely from servants. For instance, the villainous Duke of the story constantly calls his wife "My Duchess," while the latter almost invariably alludes to her husband as "My Lord." The dialogue is not only inconsequent, but very verbose. The useless chatter of the first and second acts wearied the people so that they did not feel much interest in the further development of the plot. The situations, except in the third act (which are not Mr. Buchanan's, by the way), are ineffective. The utter badness of Constance was not fully apparent because it received such superior treatment from the members of the cast. In the hands of a less expert company it would probably have received a wholesome guying.

The story—which is told in a somewhat vague and laborious fashion—can be condensed into a few lines. Lady Constance Harlowe is loved by her cousin Frank, and they plight their troth. But the young woman's grandmother, who wants to make a match with a wealthy Spaniard, the Duke D'Astolgio, poisons Constance's mind against the lover, and she declines to wed him. Frank goes to Africa with his regiment, comes back and finds Constance the unhappy wife of the Duke. The husband suspects her and lays a trap to prove his suspicions. Frank visits Constance's boudoir at night. In receiving the expression of her love he falls senseless on a couch. Constance supposes him to be dead. The Duke comes in and taxes her with faithlessness. She flies to a convent in Brittany for refuge. There the husband follows her with his secretary, Feveral. The latter, who has aimlessly flitted through the preceding acts vowing vengeance, now shows his hand. His wife was betrayed years before by the Duke. They go out and fight a duel. The Duke is killed. Then Frank, who is not dead after all, makes his appearance, and the lovers are reunited. Out of this trashy material it would be difficult for even a clever dramatist to make a rational or consistent play. Mr. Buchanan has made a very vaporous and silly one.

Miss Coghlan as Lady Constance looked the age of the character—fair twenty-one—and acted with that care which distinguishes all her work. Miss Coghlan's sentiment never seems to have the natural flavor, but she produces emotions so artistically that the lack of genuineness is not noticed. She wore some becoming costumes and met with an affectionate reception—indeed, so did all the favorites of the company, as one after another they made their appearance. Edward Henley, a newcomer, played the heavy part of the Duke capitally. He is a valuable addition to the company. His manner is impressive, and he is a master of that sort of repose which conveys that there is power in reserve behind it. Osmond Tearle as Feveral and Herbert Kelcey as Frank were each in his way acceptable, and John Howson, although miscast for a light comedy part, played the Doctor amusingly. Mr. Gentcher's three scenes were charming works of art. Especially beautiful was the first scene, a river and landscape view. The waits between the acts were tedious, and the performance did not end until half after eleven.

***

The Fifth Avenue Theatre is not often favored with an audience like that which greeted the first performance of Fantasma on Tuesday night. The plot of the pantomime is simple, but it is extended through three long acts, with numerous scenes and tableaux which afford opportunities for a large company of mimes to distinguish themselves in every variety of work. When the curtain rises, a pretty Italian village is disclosed in all the quiet order of everyday life. A youth, Arthur, is deeply in love with a maiden, Lena by name, whose affection for him is equally great. Zamaliel, the king of the realm of evil spirits, envies Arthur the possession of so beautiful a wife, and resolves upon a scheme which shall deliver Lena into his hands. The good spirit, Fantasma, in the guise of a witch, resolves to thwart his intentions, and the twain battle continually throughout the piece, the demon being always baffled. By his instrumentality a woman having in her arms a child is overcome with sleep near Lena's home; the child is stolen and the mother spirited away. The child, being placed in a basket, is discovered by Lena and Arthur, who adopt it, though they are unmarried. Seeing them in consultation, the fathers of each conclude that the child is the illegitimate issue of the young couple, and, assembling the villagers, they banish their children. When the latter are gone forth to the world, the good spirit Fantasma appears and rebukes the elders for their conduct. Regretting their action, the two old men set out, accompanied by domestics, among whom is one Pico, a clown. The first act is closed with a very realistic representation of a storm. Houses and bridges are wrecked, cattle destroyed and the villagers routed. Then through three acts the difficulties and adventures of the parents in search of their children are represented in a wonderful way, although there are but three speaking characters. It would take a book to describe all the novelties, tricks and mechanical effects which pass before the audience. They are all new and form a series of surprises.

As Fantasma, Kate Davis was very good, her part calling chiefly for powerful declamation and clear voice. Zamaliel, as played by Nat D. Jones, was sufficiently villainous; but the honors of the evening were accorded Pizzarello (Pico), a celebrated European clown. While not so clever a pantomimist nor so funny a mugger as George L. Fox, he pleased the audience and won hearty applause. The second favorite was Pastorini, who played the juvenile role of Arthur. His fencing bout with six men in the last act was a marvel of swordmanship. The rest of the cast was good, and the production was received very enthusiastically. The scenery was all that could be desired.

***

Patti, Irving and John L. Sullivan were heavy counter-attractions for the beginning of Fanny Davenport's engagement in Fedora at the Fourteenth Street Theatre on Monday; but, notwithstanding, the house was crowded from parquet to gallery. As showing the popularity of the star and her play, the receipts on this occasion were $200 more than on the first night of the piece last year. Fedora is the greatest of all Sardou's dramas, and Sardou is the greatest playwright of our time. It is a perfect piece of work. The construction is so compact and complete that not a line could be cut out of the dialogue without mutilating the story. Every speech is essential; the least important character has its direct purpose. One has to see the play several times to appreciate fully its masterful treatment. From the appearance of the heroine in the first act to the final words of Loris in the last there is not a moment's cessation of interest. The absorbing plot is unravelled with marvellous skill, and the spectator is held enthralled by the gradually intensified situations which lead up to the *denouement*.

Miss Davenport was very heartily received. No female star is more popular than she in this city, and none better deserves the distinction. By persistent endeavor and well directed ambition the actress has ascended to eminence in her profession, carrying the day by sound merit intelligently manifested. Among American actresses, either in drama or comedy, Miss Davenport has no peer. Her Fedora is a really wonderful achievement. There is not a moment of dullness in the whole performance—by sustained effort the artiste maintains the greatest possible interest, and her every utterance and movement is intently followed by the spectators. We do not believe the actress lives who could give a more thoroughly consistent, forcefully natural impersonation of the rôle of this Russian princess, who hates and loves with equal fierceness. While the general treatment of the part is unchanged, Miss Davenport has elaborated and improved certain minor details, which combine to increase the strength of the presentation. In the third and fourth acts she electrified the audience with her splendid acting. Several recalls were given the star during the evening. It may not be amiss to note the fact that Miss Davenport was never more comely than at present. Her form is round, yet lithe and supple, and her face seems to have acquired a mobility which becomes its beauty and heightens the expression of emotions.

Everybody was curious to see how well Henry Lee succeeds Mr. Mantell, his predecessor in the part of Loris Ipanoff. To begin with, the substitution did not detract one whit from the effectiveness of the play or the acting of the star. Mr. Lee gives a more impulsive, fiery and dramatic performance. He is not so graceful or refined as Mr. Mantell, but he imbues more energy, combined with intelligence, into his work. His love-making is more impassioned and he expresses the poignant grief with which Loris learns of the death of his brother and mother far more effectively. Mr. Mantell had a passiveness which passed for repose, but which was nothing more nor less than innate nullity. Mr. Lee is bound by no such cast-iron limitations. He is by no means faultless, although he presents many points of excellence. He speaks too rapidly, moves awkwardly, and makes up to look as if he were a candidate for a show of homely men. Mr. Lee is ordinarily a good-looking man, but by powdering his head a sickly yellow, brushing his hair straight back from his temples and curling his mustache up to his nostrils, he produces an unpleasant appearance. His intention, no doubt, is to look like a Sclav, but we prefer him as he is American, and no doubt femininity in general will agree with us entirely. We will not say we like Mr. Lee's Loris in everything better than Mr Mantell's, but we do assert that the weaknesses of his performance are overbalanced by special merits far superior to any possessed by his predecessor.

The company is more efficient than that Miss Davenport surrounded herself with last season. Melbourne McDowell makes a handsome and gentlemanly Serieux. Blanche Weaver plays the Countess with considerable appreciation of the honor of the character. Messrs. Jepson, Del Campo and Willard are all acceptable in minor parts.

Mr. Colville went to some expense in order to give the play a proper setting. Two new scenes were displayed. The first was handsome but the second—a pale-blue interior with a disturbing series of sick-looking frescoes—scarcely added pleasure to the presentation. Fedora will be acted for five weeks altogether at this theatre.

***

The Irving season began quite auspiciously at the Star Theatre Monday night. The house was comfortably filled, but by no means crowded. Empty seats were plentiful in the parquet, and speculators offered them for sale a few minutes after eight at less than the box office price. The receipts were larger, therefore, than they appeared to be. The vacant chairs indicated no loss to the management, but to the speculators who held the pasteboards for them outside on the sidewalk. There would no doubt have been a better attendance had not the opera opening and other diversions taken many of the Mr. Irving's *clientele* elsewhere. The English star when he appeared on the stage in the garb of Shylock was greeted with applause which lasted some moments. His interpretation of the character has not changed in any respect since we last observed it, and the remarks we made then apply with equal truth now. In so far as a clear, intellectual grasp of the part can overcome those defects of voice, pronunciation and manner which stamp everything the actor undertakes with his quaint and not always attractive individuality, Mr. Irving's Shylock is a good performance. But the enjoyment of the audience was not derived so much from his personal efforts as from the general excellence of the production in the matter of company, scenery and that exquisite regard for detail which is the charm of the Lyceum representations. Miss Terry's Portia is simply delightful. She invests the role with womanly grace and simplicity which gives a zest to all her endeavors; and she utters every line with a naturalness, seeming spontaneity, and perfect understanding of the more delicate shades of meaning as rare as it is pleasurable. In the trial scene the actress was at her best, and she honestly won a great deal of admiration and applause. George Alexander, the successor of Mr Terriss, acted Bassanio very well indeed. Messrs. Howe, Lyons and Wenman, as the Duke, Prince of Morocco and Antonio, respectively, contributed materially to the evenness of the performance. Miss Payne was pleasing as Nerissa. The beautiful and picturesque scenery elicited the same approval as formerly. Thursday and Friday Much Ado About Nothing will be played. Saturday afternoon The Merchant of Venice is to be repeated. The bill for Saturday night is Louis XI. Next week Twelfth Night or Hamlet will be presented.

***

The Sparks company had the largest opening house of the season at the Grand Opera House on Monday night—so at least Manager Tillotson affirmed. They gave the laughable Bunch of Keys in bright and mirth provoking style, and the audience enjoyed every funny line, every song and eccentricity. As the performance abounds in these articles, they were in a state of enjoyment throughout the evening. The political allusions which have been introduced into the piece impartially hit at both parties and they aroused storms of hisses and applause. Charles Bowser convulsed the spectators as Landlord Snaggs, and Lina Merville romped her way into everybody's heart as Teddy. The rest of the company is composed of clever young people, who give the comedy much spirit and "go." The next production at this theatre will be Mr. Jefferson's Shadows of a Great City, which has elsewhere been favorably received.

***

In the Ranks was presented at the People's Theatre on Monday night to a large and appreciative audience. The play riveted the attention of the audience, and the beautiful scenery elicited applause. The cast was strong—in some cases the actors were superior to the parts assigned them. E. J. Buckley as Ned Drayton and Perkins D. Fisher as Joe Buzzard were especially good. Her Atonement will be the attraction here next week.

***

A large audience greeted Kate Claxton at Niblo's Garden on Monday. Her acting as Oparita in The Sea of Ice appeared to please the house, and so did the assistance rendered by Mr. Stevenson and the balance of the company. The drama was finely mounted. Next week James O'Neill will appear here in Monte Cristo.

***

A capital bill is given at Tony Pastor's Theatre this week. Prominent among the specialists who participate in it are Duncan, the ventriloquist; the St. Felix Sisters, Katsumbio, the Japanese juggler, the Four Shamrocks, James F. Hoey, and the inimitable Tony Pastor in duties of a lively character. The entertainment concludes with an amusing afterpiece entitled Fun in a Boarding House.

***

A good house filled the Third Avenue Theatre on Monday night, and roared at the fun of A Parlor Match. We so recently devoted space to a description of this farcical concoction that it would be superfluous to dwell upon it now. Next week Oliver Doud Byron will be seen in Hero, and after that Manager Rankin will begin his stock season with the production of the English melodrama, Notice to Quit.

***

The Wooden Spoon is drawing to a close at Daly's Theatre. The run has more than fulfilled the management's expectations. On Saturday night Pinero's Lords and Commons will be brought out with handsome scenery and a cast that embraces the full strength of the company.

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The Private Secretary is enjoying a career of great success at the Madison Square Theatre. There may be doubts about who will be our next President, but this comedy has been declared one of the funniest things in town by a large majority. No definite date has been fixed for the end of its run.

***

Investigation maintains its sway at the Theatre Comique, and Mr. Harrison believes it will eclipse any previous run at his theatre. The houses are steadily large, the matinees being attended almost as liberally as the night performances.

***

French Flats will be kept on for some nights to come at the Union Square Theatre, as the comedy meets with sufficient approval to warrant its continuance. D'Ennery's new play, which will follow, is all ready to put on when needed, the scenery being ready and the actors rehearsed.

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Adonis still attracts at the Bijou Opera House. The benefit to Messrs. Donnelly and Kerker on Sunday night was a success in every respect. The receipts were over $1,100. The programme was long and varied, and the occasion was one of general enjoyment. Messrs. Pastor, Miles, Barton, Schoeffel and other managerial magnates served as ticket sellers, ushers and other subordinates.

## The Musical Mirror.

Nell Gwynne, produced on Saturday night at the Casino, was a disappointment. People had heard so much in advance about Planquette's work that they expected another Chimes of Normandy. They heard instead a musicianly but unattractive score allied to a book which was dull and tiresome. The plot deals with the actress, whose pranks, rather than whose artistic achievements, have kept her memory green since the days of the prodigate King Charles. Nell and a companion punish the Lords Buckingham and Rochester for certain offences they had committed, by leading them into all sorts of traps, dragging them on disappointing missions of love and generally using them up badly. The dialogue is by Farnie, and it is the most melancholy of all the mournful concoctions that prolific professional humorist has projected upon the comic opera stage. The music, as we have said, is not the kind which commands popularity. There is a pretty waltz song, and one or two good choruses, but for the most part nothing commends itself to the ear. The scenery was new and handsome, and the dresses were picturesque. If anybody goes to see Nell Gwynne in the expectation of seeing pretty women, either among principals or chorus, he will be doomed to disappointment. There is not even the inducement of feminine comeliness. Madame Cottrelly can neither act Nell Gwynne properly nor do justice to the vocal requirements of the role. Her voice is worn out, and her German accent precludes the possibility of suitably assuming the disguises Nell is called upon to use in the piece. Laura Joyce Bell quite eclipsed Madame Cottrelly in the part of Lady Clare. This lady's voice is still rich and flexible and her figure is well-nigh perfect—two possessions to which the other female members of the cast, we regret to say, are strangers. Irene Perry did some fairly good acting as Marjorie, a sort of Cinderella. William Hamilton, as Rochester, sang finely and acted excellently. Jay Taylor was very depressing as Rochester. Digby Bell got all the fun possible out of the Beadle, while J. H. Ryley made an excellent character sketch of the old usurer, Weasel. W. H. Fessenden began well enough as Falconi, the strolling player, but he degenerated into mediocrity before the opera was half finished.

The house was large, but it received Nelly Gwynne coldly. Preparations have been made for a run, but we think the management will find it necessary within a short time to change the bill.

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An enjoyable bill is presented at Koster and Bial's this week. The operatic selections embrace a number of popular works, which are sung in good style by several capable artists. The specialty features, as usual, are varied and novel.

## Professional Doings.

—Gill's play, A Bottle of Ink, proved a hit in Boston.

—H. C. Walton has left Dion Boucicault's company.

—O. W. Kyle joined Ford's Opera company on Sunday night.

—It is reported that Vernona Jarbeau contemplates a stellar venture.

—The family of Lawrence Barrett arrived from England on Monday.

—Chizzola intends bringing a French dramatic company here next season.

—Robert Strakosch left on Saturday for Europe, where he will join his father.

—W. D. Marks is preparing the choruses for Constance, the new play at Wallack's.

—Charles Frew and Eva Barker have received two offers, but the figures did not suit.

—Modjeska will play at the London Lyceum Theatre for several weeks, beginning in March next.

—Messrs. Howe, Mead and Johnson, the veterans of the Irving company, are with him again.

—Enid Leslie has replaced Daisy Hodgkinson in one of the Private Secretary companies.

—Marion L. Norwood, who has been ill with typhoid fever for the last four weeks, is about again.

—Fanny Hunt D'Alma has left the Emma Abbott company and is settled in New Orleans as a teacher of music.

—The Elks' Benefit, Nov. 20 promises to be a great success. Henry Irving and his company have offered their services.

—The good effect of the aurora borealis in The Sea of Ice, as played by Kate Claxton, was invented by Lysander Thompson.

—Theodora will be the first play produced with the cast of the Lyceum students. David Belasco is engaged upon its adaptation.

—Winifred Emery, who succeeded Jessie Milward in Irving's company, is a daughter of Samuel Emery, the well known comedian.

—The Milan Opera company will play a week each in Baltimore, Brooklyn, Philadelphia and Boston, after the Washington engagement.

—Heinrich Conried has been at law with Poole and Gilmore, and they have defeated him in his suit to compel payment of royalties.

—Harry Sidders, Pauline Harvey and Wallace Jackson have joined Lisa Webber's Burlesque company. They play Aladdin and other burlesques.

—Joseph Derrick, author of Confusion, is also responsible for The Pinkerians, Curiosity, Twopence, The Matrimonial Register, and An Awkward Mistake.

—C. W. Barry, an old actor, now stage manager of the Fourteenth Street Theatre, is playing this week at the Bowery National in Escaped From Sing Sing.

—Tony Sullivan has accepted an offer to join Duff's Opera company, but will probably make a flying trip to Europe before opening with them at the Standard.

—The Elks' reunion on Sunday night at Koster and Bial's was a big success, and was very representative, nearly every branch of the profession being represented.

—Henry Irving has abandoned the idea of a trip to San Francisco. He will make his tour as originally intended. On March 9 he opens in this city for a four weeks' farewell.

—Edward H. Sothern joined the travelling Nita's First company on Thursday to play Mr. Lethercourt's part. He will also play in a short comedietta called Withered Leaves, which is to lengthen and strengthen the bill.

—On Sunday night a minstrel organization, including George H. Wood, Bob Slavin and other well-known minstrels, will leave New York for San Francisco, where they will play for a season of six weeks or longer under Emerson's management.

—The Royal Spanish Opera company will make its bow in this city on Nov. 17, at the Comedy Theatre. It consists of forty-five people and a ballet of twenty. There are two prima donnas, two contraltos, two tenors, two bassos and one buffo. The opening opera will be The Tempest.

—Fred J. Long has purchased the right to Ferguson's Friendly Tip, and opens with it on Friday night in Jersey City. He will make it a musical comedy, and has engaged Mrs. W. J. Ferguson, Henry Russell, M. J. Moore and Stanley Macy. Mr Long will play the leading role. Young Farrell, the author, will also be in the cast.

## The Giddy Gusher.

I have been pretty well used up lately by would-be actors and actresses. A terrible woman, armed with a letter from Wendell Phillips (written before that gentleman's death), came and recited the bulk of that dreadful Elizabeth piece Ristori is playing this week in Philadelphia. I wonder if anyone remembers a monstrosity called the double-voiced singer, Dora Dawson, Barnum had along with his mermaid and other stuffed things at his museum. She made such an impression on me I shall never forget her. She used to walk on sideways, like a soldier-crab, and sing in a gruff voice "Take Now This Ring," and then she'd swing round and take it in a high, squeaky voice. On one leg she had a pantaloon and on the other a little one-legged flounced petticoat. One half was man's coat and t'other half low-necked waist and short sleeves. One side of her head was braided and sweet-smiling cheek, and the other was shingled and decorated with a section of mustache and a fierce side-whisker. She kept twisting and alternately singing base and treble till you got sick, and when she fronted you you were insensible. So Wendell Phillips' legacy did Mary one side and Elizabeth the other, and when she showed both of her at once I rose in my wrath and led her out.

* * *

The other day a fiend in human shape sent an ambitious youth, with a resonant steam-tug whistle voice and a letter of introduction, to me. He begged me to let him read something to me and I consented; and he began to curse me as Lear and call me hard names as Othello, and dance about doing the D. T. act in L'Assomoir. The neighbors came in, a hook-and-ladder company rattled up, an ambulance was rung for, and, if I hadn't landed Webster's Unabridged in the right place behind his ear, we should both be on the Island with Jake Hess to-day—he in the lunatic asylum and I getting six months for manslaughter.

* * *

Then a friend brought in a little, round-faced, merry-eyed girl, who is doing time at Mackaye's School of Dramatics on Twenty-third street. She was very despondent, and thought she had been cast very improperly as a soubrette.

"You're much too chunky for sentiment," said I. "You'll have to be lengthened before you can dream of pathos."

"I'd like to recite," said the daisy.

"Go on," said I.

She plunged behind a curtain and emerged in a great state of mind, roaring—"Oh, my offence is rank—it smells to heaven," etc.

It was something wild and wicked to hear her croak light and easy and then come out in a voice that shook up the chandelier.

"Some one is giving the Gusher a deserved damning," said the crowd outside the door. I went and explained "it was another recitashe."

Therefore, when some one said the other day, "You must hear a Russian baroness, Nadia Rotchkoff, recite," I burst into tears and left town that night.

* * *

However, the fit of fear left me, my courage and I returned, and I went to the Russian's to lunch. She is a delicate, fragile, blonde girl, a few months past twenty, with intelligent and expressive eyes, pretty hands and feet and intense earnestness. That horny-hearted patriot, Louise Eldridge, read the speeches of old Duval in Camille; that cool and callous little bit of criticism, Alice Harrison, had a private box in an armchair; that fizzy-brained woman of the world, Emily Chamberlain, filled an orchestra seat on the dress-circle sofa; while the cast-iron Gusher represented the press, and sat all over the house.

In five minutes the entire audience was in tears. Old Duval was choking, the private box was blowing her nose, the dress-circle was wiping its eyes, and the Gusher was all broke up.

* * *

The quality that makes the name of Clara Morris known as belonging to a great artist is the triumphant possession of Nadia Rotchkoff. She speaks with very little accent, but if she were as unintelligible as Salvini's English she would succeed. I never heard a more remarkable recitation. She is a wonderful girl, and if the opportunity is given her she will create in emotional parts a greater sensation than Clara Morris ever did; for she has youth, splendid health, a sweetly pretty face, and such an education as a highly cultured Russian girl in the best circles is always found to possess. James Collier, the magnificent, is going to call a meeting of the sharps of his establishment, Mr. Parselle, Mr. Cazenove and a few others, and let the young woman show them a taste of her quality. Your Gusher wishes it put on record that if Nadia Rotchkoff can do as well on the stage as she does in a room, she will surpass Modjeska and Morris in Camille.

* * *

To the attentive student of the Gusher I need not say that if fate had ordained my warlike spirit should have been properly housed, I would now be giving exhibitions in Madison Square Garden and knocking out brother Sullivan according to the Marbis of Queensbury.

I always did like fighting men. The meek young man who kept his dukes in his gloves and didn't know how to put 'em up, except at prayer-meeting, was never the lad for me. I believe I know every pug of any repute that has landed or lived in New York since Tom Hyer kept a place on Broadway near Bleecker street, and the manner of my making his acquaintance was very peculiar. About five o'clock one winter's afternoon, so many years ago that I wouldn't like to remember the date, I climbed out of a stage near what was then Laura Keene's Theatre, and a very stout lady, trying to do the same thing, fell on top of me and all over me. We all of us wore hoops in those days, and the lady on top of me was no exception. The bottom row of hoop steel in her skirt caught on the lower step of the stage, the driver started on, pulled the stout woman into a sitting position, and carted her off in that condition half a block.

* * *

I scrambled up and ran in pursuit of the unfortunate, and in the chase I was joined by a man about forty years of age, 6 feet 2 1-2 inches high, so slight that it made him appear as tall and thin as a lamp-post. He wore a regular Spinola shirt-collar; he had a very small head, but a pair of immense hands, with which he picked up the barkolding lady and conveyed her to the sidewalk, where she promptly fainted. In this dilemma my new friend said: "Let's take her into my place; there's no one there but the barkeeper." So I lugged a muff and a big black velvet bonnet, that had fallen off the sufferer, and the gentleman picked up the lady, and the procession filed into a tenement wine-room, somewhere on the east side of Broadway, near Bleecker or Houston.

We took her into a back room and laid her out on a card table, where the barkeeper immediately recognized her as Mary Gannon, the popular soubrette of Wallack's Theatre.

* * *

I don't believe a woman was ever brought to with so many things—brandy, peppermint, ginger, bitters, the feather duster burned in the stove, hartshorn liniment and unlimited slappings and fannings. By and bye she sat up and laughed, and we pinned up her torn dress, and bent her smashed bonnet, and took something warm to prevent taking cold, and then our noble host got a carriage and saw us both home. That was dear old Tom Hyer—big, gentle, soft-spoken gentleman, one of the bravest men that ever stepped into a ring. I wonder what he would say at the bareback scramble and hugging match of Monday night? Many a time he has related to me his encounters with McCloskey and Yankee Sullivan.

Why, I know that $10,000 fight at Rock Point by heart, so many times did he recount to me the sixteen terrible rounds that landed Sullivan in a hospital in Baltimore for weeks.

* * *

Hyer was a chivalric fellow. At one time he was sat upon in a barroom by a man named Baker (who was pursued all over the country as the murderer of Bill Poole). Baker and another man both shot at Tom—one of the balls tore through the back of his neck. Hyer pulled his own pistol, saying, as he fired into the ceiling above their heads and threw his gun away: "Now, I'll settle both of you without powder." He grabbed the first man and knocked him round like a football, leaving him in a lump behind the stove in the saloon. By this time Baker had a policeman in the place and a dozen or more adherents of his, but no one interfered, and Hyer, turning on Baker, dragged him into the street and pounded him till he left him in the gutter as badly off as his friend behind the stove in the saloon.

* * *

I think the degeneracy of the human race is nowhere shown so strongly as among the fighting men. The present lot are a set of duffers. Can anyone imagine such men as Morrissey and Heenan getting up and taking part in such spectacles as the so-called matches in Madison Square Garden.

When in London once, I went with Tom King, the famous fighter, to see a private sparring match between his much talked-of Australian men. Tom is a tremendous fellow, just such another man as John Heenan was. The mill took place at a popular sporting hotel kept by dear old Jem Ward. The first round the Australians fell on each other's necks and pawed the air behind. Up ran the tall King. "I want no part of this hugging match," said he, and we started off into the tap-room, where the battle-scarred old Jem talked of the "good 'uns" that had come out of America. Before we had been there five minutes the room in the rear was deserted, and amid jeers and groans the would-be pugs were run off the premises. Here in America we pay $10,000 and $12,000 to see less interesting exhibitions.

* * *

There never was a man in so false a position as John Sullivan. He knocked out Joe Goss once; Goss is over 40 years old. Paddy Ryan, a big fat fellow, who had never fought in a ring before, warmed up Mr. Goss at one time, and after Paddy got through with him, Sullivan thrashed Paddy in nine rounds. There was a poor wrestling named Donaldson, and big, strong young Sullivan fell on him and knocked him to dinders in a quarter of an hour. An insignificant party named Flood, who came from nothing, and promptly went back to it, had a little glove-fight on a barge with Sullivan, and there you have the record of the champion when he went into the hugging-match business. He's a tremendous hard hitter; he's very young, and strong as a bull; but an old boxing glove of Joe Coburn's knows more of sparring in five minutes than John does in the course of a year. He has not got as much wind in him as a palm-leaf fan. I'll bet I could go down to Centre street and get Ed. Price to thrash the head off him in fifteen minutes. Ned Price is near twice his age, and hasn't put his hands up in a ring in twenty years. He's enfeebled with practice in the courts and the cares of theatrical management; but he's a fighter, and I would love to see him front Sullivan and show that gentleman how to use the weapons nature gave him.

* * *

If there's any stupider sight than to see two perspiring, half-naked men slip and slide over each others necks and shoulders, and occasionally get in a little half-arm buck-handed blow, or tumble 'round on a platform, I'd like to know what it is.

When little Tug Wilson set out to make a fortune by standing up before big Johnny for four rounds, he knew his only chance was to take his medicine, but weaken its strength as much as possible. For that purpose he went into the necktie and liver-pad act. He rushed for Sullivan the instant they faced each other and hugged him and climbed him like a greased pole. The set-to was immensely unsatisfactory, but after all it was the best showing the little man could make. Of Laflin we expected better things. He is a teacher of boxing, a rattling big fellow, and if he had spunk enough to challenge Sullivan he ought to have had courage enough to stand up before him. But the champion of the world and Washington street, Boston, has 'em half whipped with fright before he finishes the other half with fight. He strips big, and he has a trick of sitting down in his corner, throwing up his chest and spreading his arms over the ropes so it helps to display the big muscles. Then he looks his opponent over with the sulky expression natural to him, and the subject feels how near dissection he is.

When the man comes along who will stand up before John L., and when John L. ever depends on his two arms to carry him through, we shall find what an amateur he is, with a "bellows to mend" inside. At present let the hugging matches go on; they are perfect picnics for the principals, who make small fortunes at every meeting, and laugh in their sleeves at the idiocy of the public.

THE GIDDY GUSHER.

## Professional Doings.

—Charles Glenny has left Wallack's company.

—Manager John E. Cannon, of the Comique is much better.

—Duff's Opera company takes the road again on Monday.

—A. L. Mackaye, son of Steele, has been engaged by the Lyceum School.

—Frances Kemble has left the Claybaugh-Blythe-Madixxa Creole company.

—Dion Boucicault avers that the cost of producing Robert Emmet was $15,000.

—There are now four companies playing the Madison Square Private Secretary.

—The production of Richard Mansfield's play has been postponed until next season.

—Nettie Lyford, a talented Boston amateur, has joined the Hanlons' Fantasma company.

—A. M. Palmer is detained at his country-seat by the serious illness of a favorite child.

—Hazel Kirke is doing badly, and unless matters mend it may be withdrawn temporarily.

—E. E. Kidder has nearly finished his melodrama. It will be ready for reading on Dec. 1.

—Charlotte Thompson plays a two weeks' engagement at the Star Theatre, opening on Dec. 8.

—Charles Campbell has replaced Haydon Tilla as Fritz in The Grand Duchess at the New Park.

—Charles Stevenson has a severe cold, and is acting nightly at Niblo's against his physician's advice.

—Street and Boyle, formerly would-be minstrels, have left the profession and entered the hotel business.

—Edward Marble has finished two plays. Roland Reed and M. B. Curtis each have one under consideration.

—The Opera House at Corry, Pa., was destroyed by fire last week. A skating rink will be used to fill dates.

—Carl Rankin, recent burlesque acquisition, has re-entered the minstrel ranks, joining Barlow-Wilson in Cincinnati.

—"In the Shadow of the Leaves," a pretty waltz-song, by J. P. Skelly, has proved a hit, and is having a large sale.

—Jennie Yeamans' creation of Miss Innocent Kidd, in A Parlor Match, has constituted her a star of the company.

—Arthur Moulton has been engaged to play the tailor in a Nunky company which R. M. Field is organizing for the road.

—Harry Smart was in town on Monday, and reports that Thompson's Beggar Student company opened to large business. Several managers attended the first performance. A. W. F. MacCollin and C. W. Pyke scored hits.

—J. J. Rosenthal, press agent of Hanlon's Theatre in Cincinnati, has joined the staff of Miles and Raimonth in that city.

—Robert Mack, for several seasons with Hoyt and Behman, has been engaged as advance agent of The Friendly Tip.

—W. J. Ferguson and C. P. Fischer are being commended on the road for their admirable performances in Called Back.

—A niece of Madame Janauschek, named Sophie Janauschek, made her American debut at the Thalia Theatre last Thursday.

—Robert Cutler, to whom the Hanlons entrusted the manufacture of all the new tricks in Fantasma, is an old time pantomimist.

—Mose Fisher, of the Casino Merrymakers, has been very ill. He is convalescing and hopes to rejoin the company next week.

—Both of Hoyt's plays, Rag Baby and Parlor Match, had good houses on Monday at the Grand Opera House and Third Avenue.

—T. Henry French says he is not purchasing any more plays at present, or until he can collect moneys due on those already sold.

—O'Connor Rourke's stories, Sunny's sketches and Harry Pepper's songs were the chief features of the Elks' re-union on Sunday.

—In this week's issue of the London Era, Wilson Barrett publishes six closely-printed pages of London press notices of his Hamlet.

—Woolson Morse has sold the English and Australian rights of Madam Piper to J. C. Williamson; also those in Cinderella at School.

—In a letter from London it is stated that a play called The Sins of the City, and which McKee Rankin desired to purchase, is a failure.

—Charles Glenny will play Clancarty at the much-talked-of matinee to be given by Harriet Jay. He is the third actor to be offered the part.

—E. E. Rice and his Surprise Party have been enjoined by George Fawcett Rowe from playing Pop. Cause—non-payment of royalties.

—Kitty Stokes has joined the New York Ideal Opera company. Rehearsals of the company are being held at the Bijou Opera House.

—The new Masonic Temple Theatre at Fort Wayne, Ind., was opened on Nov. 6. Three nights and a matinee of opera drew $6,000.

—Daniel Bandmann is giving his interpretation of Hamlet at the Mount Morris Theatre this week. The house was well filled on Monday night.

—Mrs. Charles Watson, formerly with A Parisian Romance and Madison Square companies, will shortly give a reading at Chickering Hall.

—There were only three theatres in New York which were not affected by the elections—Harrigan and Hart's, Daly's and the Madison Square.

—Minnie Maddern was yesterday booked to appear at the Grand Opera House in this city in December. Her date at the New Park has been cancelled.

—Charles Tinguy will return to the cast of Gillette's Secretary after the six weeks' season with Walter Whiteside. That is, if the Secretary lasts so long.

—Norma Wills, sister of Frank M. Wills, has made a flattering hit in Zanita in Boston. Her modest demeanor and excellent singing are much commended.

—Owing to the subsidence of the comic opera craze, many good vocalists and other artists are being forced into burlesque and semi-variety companies.

—Ernest Neyer, formerly musical director of the Standard Theatre, has been engaged to conduct the orchestra of the new banqueting hall at the Hoffman House.

—A comedy company under the management of H. B. Mahn disbanded in Wilmington, Del., last week. George Holland and Mollie Revel were members.

—C. W. Vance, stage manager for John McCullough during several seasons, recently joined the Bella Moore combination at Fayetteville, Tenn., as leading man.

—The first five companies at the new City Theatre, Brockton, Mass., drew $4,960.25. This runs ahead of the New York average during these shaky election times.

—French and Son shipped to London yesterday one thousand posters of A Celebrated Case. They report an enormous increase in the exportation of theatrical printing.

—London McCormick and Kate Girard, with their company of Danites, have just played a successful engagement in Baltimore, and open in Montreal next week on a certainty.

—Harry Miner will put several combinations on the road next season with new plays. They will be melodramatic, of the same class as The Silver King or Lights o' London.

—After Buchanan's play has finished its run at Wallack's, London Assurance will be given with John Gilbert and Lester Wallack. Then Henry Guy Carleton's play will be done.

—There may be some litigation over the play by Scott Marble, Over the Garden Wall. McCarthy and Monroe are about to take the road with it, and the Knights may object.

—An enterprising manager of comic opera, who has been concerned in several piracy cases, now carries an adjuster in his company to arrange all the new foreign productions.

—There are three "original" Wallack companies now—one at the home theatre; one under Sophie Eyre, playing Mother and Lady Clare, and another traveling with Nita's First.

—Augustin Daly is holding the last rehearsals of Pinero's play, Lords and Commons, which will be produced on Saturday night. He has great faith in this drama by the author of The Squire.

—Florence Valliere has proved an acquisition at Koster and Bial's, and the production of Seven Maidens and One Man, under Jesse Williams' supervision, has been the best work yet given there.

—Contrary to usage, all the witches in Macbeth, as produced by Rotoni, will be played by women. The repertoire consists of four plays. A new one may be added before the season is over.

—The benefit to Donnelly and Kerker was a great success and of material benefit to them. A large revenue was reaped from the sale of bouquets by Misses Hall, Carson and other ladies at one dollar each.

—Al. Hayman is expected to arrive in New York on Tuesday next. He will be in possession of the California, as well as the Baldwin Theatre, on Jan. 1, and is coming East to arrange for attractions.

—Mme. Hilton is supporting Rudolphini once at the Mt. Morris Theatre, playing Queen in Hamlet, and assuming the role with becoming dignity. The lady was entitled twice on Monday night.

—Duff's Opera company is rehearsing at the New Park Theatre. The chorus is a strong one; but the principals say that is composed of "Dutch" people. The chorus retort that all the principals are Dutch.

—F. D. Bolton and Essie Burton will head the Burnett Comedy company in a tour of the Northwest, starting on the road in December. The company is being organized with a rendezvous at Charlotte, Mich.

—Estrella is being successfully played at the Royal Opera House, Sydney, N. S. W., under Signor Majeroni's direction. Majeroni has appointed Townsend Percy agent in the United States for the Royal.

—Robert E. Graham has closed with John P. Smith, and goes on the road with Brother Max, an original comedy-drama written by himself. His season opens on November 24, at Ford's Theatre, Washington.

—Among the people engaged for An Adamless Eden, which opens on Nov. 19 at the Comedy Theatre, are Pauline Hall, Geneviève Reynolds, Topsy Venn and Anne Ames. There will be five soloists to the orchestra.

—John McDonald has been offered an engagement in Tally Ho! by Frank Harden, and will probably accept. The play goes on the road Christmas week, with R. L. Downing as star and Jefferson's company to support.

—The new German-American comedy-drama, Prof. Goldschmidt, will be produced at Allentown, Pa., on Friday evening, Nov. 21. The play is from the pen of a local journalist, and the occasion will be a society event.

—A handsome souvenir is in preparation at the Bijou to commemorate Henry Bluey's wonderful engagement in Adonis. Those present (admission is still 50 cents) on any one of the next eighty-six nights are to be entered from the boards.

—J. F. Watson was engaged by telegraph to appear with the Kate Claxton's company at Baltimore on Thursday night, and arrived at that depot at twenty minutes to eight. He was dressed and ready for his cue at eight o'clock.

—The announcement that Amelia Somerville is about to be married is incorrect. Miss Somerville is the wife of Prof. Somerville, a well-known dancing clown, last season with Barnum, and a brother of the late Bonnie Somerville.

—Walter Leman, manager and proprietor of the Heart of Gold company, called at THE MIRROR office yesterday to deny the report that his company had suspended until Dec. 1. He says they are playing all along and to good business.

—Rice will produce in Montreal next month an adaptation of a German play called Dust and Stain, which will be entitled Town and Country. Janish was to have played it here. It is the work of Monsieur Motte, author of Yvonne.

—Harry Mann states that Evans and Hoey have done a very good business with Hoyt's play, A Parlor Match, despite the elections. He will compel Hoyt to compensate for his omissions in using a title which another manager claims.

—T. Q. Seabrooke, Leslie Miller, Kate Ethel, Elvie Seabrooke, Belle Seabrooke and Eleanor Dowling, have been engaged to support William Gill and Paul Arthur in the play by Gill, Two Bad Men. E. C. Mason is business manager.

—P. H. O'Connor, during the prolonged absence of Treasurer Zeisler, has been attending to the duties of the latter at the Fifth Avenue. He says that the demand for seats for Fantasma is great; bookings are made a week in advance.

—A young American actress, Adelaide Moore, recently made a successful debut in England, and is now on tour there with a strong company. The repertoire includes As You Like It, Twelfth Night, Romeo and Juliet and Lady of Lyons.

—George C. Jordan, who has been so ill for several weeks that his life has been despaired of, has entirely recovered. He was a member of the Janish company, but did not appear after the first night. Love and intrigue was too much for his constitution.

—John Howson has been approached by C. D. Hess and others, who wished him to join in the formation of a comic opera company; but he wisely declined, saying: "Two in New York for the entire season; have an easy position, with quiet communities, until May next."

—The following people are in the cast of Lords and Commons, which is to be produced on Saturday at Daly's Theatre: Mrs. Gilbert, James Lewis, John Drew, Otis Skinner, Virginia Dreher, May Fielding, and the new accession to the stock company, Walter Bond.

—Stuart and Collier have everything in readiness for the presentation of Hoyt and Son, Brokers and Bankers. It is an adaptation by A. R. Cazenove of a French play by D'Ennery, and nothing but the continued success of French Flats is keeping the new piece back.

—The Orpheus and Eurydice company has been doing a fair business in this city. Next week it goes to Boston and then returns to New York and its vicinity for three or four weeks. The advice of the late lamented Horace Greeley will then be followed—only, instead of going West the company will go South.

—Manager Schroeder said yesterday: "The Hanlons have made such a hit with Fantasma that we regret we cannot continue it longer than three weeks. They cannot cancel dates. After they leave we play the Fleurons, then Aimee. The advance sale for Fantasma is very large."

—The most barefaced case of piracy that has yet come to light is that of the play Hazel Kirke as done by the Barlow-Arlington combination. Appended to their programme is the following: "A Card—Having secured the right to play Hazel Kirke, and the use of the Madison Square printing, I am the only party in towns under 12,000 who holds the right. Any others doing so are pirates, and liable to punishment. (Signed) H. W. Bannon."

—Gustave Frohman has Glenny's version of Called Back in hand, and is negotiating with Lewis Morrison for the part of Mazzi, in which he made a hit in the recent brief Richmond campaign. Charles Glenny or Elsie Plympton will probably play the part of Gilbert Vaughn, while Rose Wood (Mrs. Morrison) fills that of Pauline. On Friday last Mr. Glenny secured an injunction restraining William Harris from interfering in any manner with Called Back.

# PROVINCIAL.

## BOSTON.

There was a light house at the Globe Theatre on Monday night to see a repetition of Mark Ashe About Nothing, as I said in my dispatch of last week. This, of course, was owing to the great torchlight procession on Tuesday last. It was supposed to a large house. The event of the week came on Wednesday, when Dearlie Pilgrim was given for the first time in America, and given with the pretension that I have never seen before in this city except in the never-to-be-forgotten Bellew matinee. Miss Terry's Viola, to begin with, is very unlike that adorable Bellew guest on. To be sure, it is not less womanly and sweet, albeit the sweet womanliness is of a different glass. For there be generalized images as well as words. Miss Rehan's Viola was rounded and full, with a coy finish that was an instant catcher among a promiscuous throng. Miss Terry's is a more womanly and nervous creation. Miss Rehan's Viola seemed to come into the spirit of the fun, while Miss Terry's began up with it, at the success of her environment at once. There are distinctions with which I think all will agree. The poetry, the romance, and the sweetness of the character and the scenes about Miss Terry her more delicate powers of attitude, and the fascinating fervidness with which she feels her part engage in order to carry on the masquerade successfully. The more spontaneous power she has, the more urging she requires to spur her on to fulfill her every part. The net remembrance ever to have seen the part played with this feeling before; but I like it, as it seems to me most any one else likes womanly women. For did not Shakspeare create this feminine Viola because she was a Viola among women? Miss Terry, indeed, has opened my eyes to a new glance of this character. In her conception, the dominant has its glances of humor, to be sure, though they are merely incidental. It is a sentimental rather than a merry masquerade on her part. Her reading was simply perfect, though of the kind deserving calmer survey than evening. Both reading and acting were wonderfully spontaneous. It was a pastoral character presented in a beautifully pastoral way. Henry Irving's Malvolio at first seemed rather thin to Miss, but a few moments only were necessary to put the opponent in sympathy with the actor's idea, though he might not accept it thoroughly. The presumption is now that the more thoughtful the man the more he will hesitate to pronounce it an error, especially against it. I can see Mr. Irving's idea, and give him great credit for his intelligence in conveying it out consistently, though all the time I may think that the character was meant to be a little different. But, in spite of all, the true artist and the faithful deliverer of character was apparent in every line and movement. The painter who will give us an oversee the gone and the smile when the letter was being read by Mr. Irving will go down to history as one of the great artists of his day and generation. The support was superb in every way. Miss Payne's Maria seemed to have stepped out of a Shakespeare century picture, and her acting was in keeping with her looks. Tom Bilton was given Saturday night, preceded by the overtures of Crossed Keys; or, The King and the Miller, which was given during E. L. Davenport's last season at the Howard Athenæum in 1860. I believe, with Mr. Winston and Fanny Davenport in the cast. The piece succeeds to little or nothing, but was played capitally by Mr. Tyrer, Mr. Johnson and others. Mr. Irving's Malvolio was even more carefully done than every before here, general remark given; his especial points in the drama seem. The support was ample in every way. Mr. Irving was called for loudly at the end of the play, and made a few brief remarks evidently feeling the warm sympathy of the large audience with him, and thanking the people for both Miss Terry and himself. The season, it may be said, has been a remarkably successful one, the only three poor features of the engagement being on the Monday nights—and the night before Christmas.

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James Lewis's brother, George Cushing, reached town in the sister's interest last week.—Called Back came to the Park, Dec. 9.—Joseph Howard will deliver a lecture at the Boston Theatre on some Sunday evening before long, under the management of The Hutchings, Lecturer Bureau.—William Warren was a guest of the Oriental Club at the Revere House, Saturday night, and responded to a toast in his honor.—Music Hall is becoming very expensive among audiences, the daughter almost constantly experienced causing many calls and much grumbling.—Chevalier de Kontski will soon be heard in a series of piano recitals.

All the Boston papers announce that Charles Keen is to take George W. Wilson's part in Rocky on the road, and in another column say that he will appear on the King in Hamlet in support of Edwin Booth. A dual role under such circumstances, I fancy, would be more difficult than playing Hamlet with a wooden shank—that is a wooden property shank.

If Tom Maguire gets an Boston letter next week please write me a short obituary and have Charley arrested on suspicion.—Maguire Sanger arrived in Boston, Friday, and stayed till Sunday, when he returned to New York with the Irving co. He has good cause for the strong satisfaction he feels with his season so far, which has been planned to a large way and carried out accordingly, not only in his own work but in that of his associates. In addition to his direction of the Irving tour he is already arranging for the American tour of Florence St. John, whom he has already booked extravagantly in several leading theatrical cities, the Bijou.—Henry Irving is said to have remarked that, as it was necessary for him to appear somewhere during election excitement, he knew of no city where he would be less likely to be disturbed than in Boston, where human were the rule rather than the exception. It is a little singular that his season here, which nearly every one prophesied would be a financial failure, should have resulted in such a decided success.—The probable date of the arrival of Tycoon at the Howard Athenæum has been fixed on Jan. 29.—Manager Tompkins is arranging a souvenir programme of Boston for its sixty-fifth production, which comes along in a few days, containing a portrait of Anastasia Bella, who is such a great favorite.—I am sent to a lady in the Boston Theatre recently, during the great ballet scene, and during a lull in the applause that greeted Zulu-gren, the dextrous male dancer, she said to me, "Don't you think it singular that the people applaud him so much more than they do the lady dancers?" "No, of course not," I said. "Why not?" she asked. "Because," I replied, "Boston seldom applauds the ballet very much; and, as it seems best worked to applaud him than the girls, they then let off their enthusiasm and save their commissure at the same time, you see." "What horrid, sarcastic things you do say!" she retorted as the curtain went down, and I took my departure for the Globe Theatre and Twelfth Night.—I have heard no new developments concerning the proposed new play based on Midsummer Night's Dream. Mark Benson with the de-[illegible] version will be decidedly funny.—Miss Terry's impersonations, in point of merit, rank about these: Portia first, Beatrice second, Viola third, Ophelia fourth.—Irving goes on the road Dec. 4, at the close of his eastern week here.—John E. Owens will give the first of a series of lectures on the History of Music at Chickering Hall on Saturday afternoon.—Signor W. Whitney has just returned from a two weeks' shooting excursion in Plymouth. I did not see his game bag, still did not learn what it contained.—A series of symphony concerts will soon be given by William H. Sherwood.—John E. Owens is in Boston.—Sidney Rosedy was in Boston last week arranging for the coming performances of Rosedale at the Globe Theatre.—The Rosedale orchestra have begun at the Bijou Theatre. The drummer has more than once called Miss Terry her sweetheart. Miss Terry, indeed, has opened my eyes to a new glance of this character. In her conception, the dominant has its glances of humor, to be sure, though they are merely incidental. It is a sentimental rather than a merry masquerade on her part. Her reading was simply perfect, though of the kind deserving calmer survey than evening. Both reading and acting were wonderfully spontaneous. It was a pastoral character presented in a beautifully pastoral way. 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## GEORGIA.

New Masonic Theatre (S. H. Cone), managers; Bryant, agent and late agent Grand Opera House, Atlanta, to open Sept. 1st. They are under the management of J. T. Buchanan. The Governor of Georgia has issued a proclamation declaring that the Legislature will not meet in extra session, as previously announced. Every effort is being made to secure the Democratic Convention for Atlanta, and it is thought that the Democrats will succeed. Augusta is also in the field, and will make a strong effort to secure the Convention. Macon is also a candidate, but has not been mentioned in connection with the Democratic Convention. Atlanta is the favorite, and will probably secure the Convention

# NEW YORK MIRROR

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HARRISON GREY FISKE. . . Editor

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## MIRROR LETTER-LIST.


Abbey, Hollis
Armstrong & Mountain
Adams, Billy
Anderson, Elizabeth
Anderson, Alfred (2)
Bangs, Thomas
Bandmann, Max
Bandmann, J. W. (2)
Beers, Miss Jessie
Bennett, Miss Fannie
Bellew, F. W. H.
Bellew, Charlotte
Bellew, George H.
Bellew, Tom
Bell, J. W.
Bell, A. H.
Bellew, Edgar
Bellew, Miss Jean
Bennett, Louis
Bennett, Mr. Billy
Bennett, E. L.
Berger, G.
Chatterton, Blanche
Chatterton, Charles
Chatterton, Rose
Chatterton, Miss S.
Carroll, Miss A.
Clark, H. M. (2)
Coddington, J. P.
Crane, Lillian
Carew, Dr.
Carroll, Miss Sydney
Campbell, Mary
Chatterton, G. W.
Clifton, C. H.
Clarke, E. G.
Cranston, Jean
Comyn, Miss Fannie
Comyn, Miss Dupre
Comyn, Emma
Craig Co. Mus. F.
Chatterton, Mrs. F.
Callender, Chas.
Carlyle, Sheridan (2)
Carter, Maggie
Dickson, F. C.
De Vernon, Frank
Davidson, J. W. (2)
Dyer, Miss Jessie
Dumont, Miss Fannie
De Jessen, F.
Dudley, Miss Perle
Dyson, W. F.
Dingeon, Lillian
Dunn, Louise
Dunn, Miss (2)
Dunn, W.
Dauvernine, Mons.
Dewitt, W. A.
Engle, O. W.
Ennis, Jos.
Enright, Kate
Evans, Richard
Farrell, Chas.
Fisher, Mr. Addie
Greer, Lillian
Garner, A. C.
Garrel, Lillian
Gardner, Frank (2)
Grey, Alice
Garfield, G. H.
Greenway, Arthur
Graves, C. L.
Gough, John B.
Gardiner, C. H.
Goldstein, Nat.
Granville, E. F.
Grover, E. H.
Greene, Leonard
Henry, Hi
Harland, Harry
Harley, Claude B. (2)
Hoey, Harry
Harkins, D. H.
Hayden, Mr.
Hardie, J. T.
Harris, William
Hayman, Harry
Hoagland, Charles
Hammond, G. F.
Heywood, Louis H. (2)
Hess, C. D.
Hoppe, C. H.
Hunt, Mr.
Hart, L. M.
Hoey of Gold co.
Hoffman, C. H.
Hendricks, Emma
Harrison and Gourlay
Hurst, Frank
Hunt, Minnie
Hall, J. C.
Harrison, Nellie
Jackson, Isabel
Jewett, Sara (2)
Jordan, George W.
Jennings, J. O.
Johnson, Jos.
Jamestown, Mme.
Kenyon, D. A.
Kirby, Stella
Kemble, Philip
Knox, Charles
Kelly, I.
Kerwinky, Frank N. (2)
King, W. T. (2)
Lewis, W. J.
Lathrop, Charles
Lewis, Jeffreys
Leavitt, Gustavus (2)
Lisle, Rose
Larkin, James
Lane and Cushman
Lytle, H. W.
Lewis, Miss H. M.
Lennox, George F.
Lee, Amy
Longworth, D. G.
Lester, Emma
Morris, Robert G.
Miller, Henry
Manager, William
Morris, Kate
Morris, Mr.
Morrison, James A.
Morrison, Florence
Maguire, G.
Maguire, Thos.
Mahoney, Chas.
Mahoney, James W. (2)
Morris, G. W.
Mitchell, Miss J. M.
Middleton, Miss (2)
Morton, Charles H.
Miller, Ch. A.
Martin, C. B.
Martin, George O.
Mendes, Frank
Mestayer, E. F.
McWade, Robert
Malone, John T.
Mann, Chas. (2)
Mantine, Arthur
Morris, Wm.
Malone, Mrs. J. T.
Miller, Horace
Magruder, Ben
Mosher, E. T.
Mason, Ida
Malone, Virginia
O'Neill, James
Odell, Walter
Osborne, Rose
Owenson, Mr.
Parr, C. T.
Power of Money (Mgr.)
Pixley, Annie
Paulding, Fred
Pauker, Miss Dempsey
Potter, F. W.
Piquet, Joe
Purdy, John
Purdue, Charles T. (2)
Pixley company, Manager.
Peters, John
Parr, Charles B.
Phillips, Geo
Preston, George
Parr, Helen (2)
Pyke, C. H.
Pomeroy, Louise
Paulding, Mrs. F.
Rice, Peter
Reynolds, Victoria
Ray, C. G.
Rogers, L.
Ross, A. M.
Rodgers, Chas.
Robertson, Wm. H
Robinson, May
Richmond, Horace
Rush, S.
Robb, J. H.
Robertson, Charlie
Reiter, Ernest
Ranch co. Man'g.
Ruby, Marion E.
Ranch, Ed.
Rochester, Will
Scanlan, Walter
Sumner, Bessie (2)
Spitz co. (Mgr.)
Starr, Harrie
Salvini, Alex
Schram, Fred
Schrub, Mr.
Sylvester, Louise
Sutton, Miss Nellie
Shelly, Mr.
Smith, Sydney (2)
Stella, Rose
Steele, Geo.
Smith, C. H. (2)
Steele, Harry
Sawtelle, J. H.
Stuart, Dora
St. Aubyn, Mr.
Tracy, Helen (2)
Townsend, Camille
Taylor, Mrs. F. W.
Thompson, Denman
Taylor, Howard (2)
Thatcher, F. & W.
Unna, F. L.
Ulman, Louis
Van Loer, Sara (2)
Ventura, Signor L.
Vaughn, Harry (2)
Vane, Sadie
Valentine, Madge
Verne, Rosia
Wallack, Marion
Warren, Charles R.
Waldon, Minnie
White, Douglas
Warburton, A. J.
Winston, Jennie
Wyndham, Charles
Wright, F. L.
Webster, A. C. (2)
Watkins, H. D.
Washburn, Miss G. (2)
Wells, Gerard (2)
Waters, Lizzie
Withers, Prof. I. G.
Wagner, Mr.
Washburn, Man'g.
Wilson, Rose
Weil, Oscar


*** *The New York Mirror has the Largest Dramatic Circulation in America.*

## Good News.

There has been a gratifying increase in the attendance at nearly all the theatres this week. Not only have the late arrivals met with a liberal share of public favor but managers of houses which have been presenting the same bills for some time past report enlarged receipts. This is good news, for it signifies that the public, despite the unlooked for uncertainty regarding the result of the elections, has whetted its appetite for amusements on the delay incidental to the recent prolonged period of political excitement.

From out-of-town comes intelligence of a general resumption of theatrical prosperity, business having taken an upward jump.

The scores of actors and actresses who have been without engagements since the season began will find comfort in reflecting that within the coming month many new companies will be organized and taken on the road. Managers who have been holding off until the outlook became favorable are beginning to show activity in the formation of enterprises. We do not doubt that the depression which has recently existed will be forgotten shortly in a renewed course of prosperity.

## Result of Increased Prices.

The engagement of Irving and the Lyceum company at the Star Theatre has begun favorably; but there is a noticeable falling off in the attendance and enthusiasm which prevailed during his second visit to this city last season. The reason for this is found in the doubling of the price of seats. Last year, when Mr. Irving was a novelty, sufficient curiosity to see him existed to insure large houses even with the increased prices. But now there is no such sentiment, and the English star must depend solely upon the attractiveness of his representations. To draw packed houses the public must first be convinced that the value of the Irving performances, commercially considered, is just twice as great as that of the stars and companies which they are accustomed to patronize. We are pretty certain that this has not been shown. Mr. Irving may play to as large receipts in the aggregate during his stay among us as he would were ordinary prices maintained, but numerically the attendance will be comparatively small. It might not be unwise for him to restore the old prices and play to full houses.

## Reserved Force.

In a recent editorial council the question was raised as to the element in the composition of great men which set them above and apart from their fellows.

It was easily agreed that the inherent power which goes by the name of genius lies not in mere language, as with the poet or dramatist, in orders or schemes of battle with the warrior or in the fervid utterance of the orator.

The predomidant motor is beyond these, far down and far back, in the character; it is a consciousness, impressed on all beholders, that there is in such magnates of our race more than appears. It is a propulsive force which indicates reserved power, resources not limited, and which might be called on for greater efforts and a scope of energy which would meet demands to come whatever their urgency or extent.

Of this far-reaching strength and saliency the most eminent in the drama is Shakespeare, unapproached in great passages which imply greater by any other poet and unattainable in the best elocutionary efforts of the greatest actors.

Corresponding with this and in the same direction we have in actors like Kean, the elder Booth and Forrest instances of this intellectual perspective, which furnish echoes of the unseen and the immeasurable. In this special quality of all actors, who have flourished on the American boards in these latter days, it perhaps belonged most to the Elder Booth; less in Forrest, and in Charlotte Cushman not at all with the single exception of Meg Merriles.

To this faculty in the actor the dramatist of supreme capacity appeals when he offers an original play for perusal. Woe betide the hapless playwright should his MS. fall into the hands of a star who has no intellectual orbit, but holds a fixed unmoving place, from which it never revolves nor has light for any domain beyond its topical station.

By such defect and shortcoming of those who seek new plays are the very best products of dramatic genius likely to be cast aside as of no account. The genius in the writer of plays requires genius in the actor to apprehend the movements of the imaginative faculty in its boundless stretches and graspings toward the unknown and the mysterious.

That such is the fact is curiously illustrated in a recent announcement which reports that Salvini, who succeeded in putting life into the dry-bones of La Morte Civile, has just astonished all Italy by reviving a dusty old French melodrama, The Coast Guard, and making it a stunning sensation and success in Florence.

The vital spark in these cases, was no doubt these, and when an histronic battery of sufficient force was brought to bear the latent flame blazed forth.

Let American managers and dramatists take heed to whom they entrust the reading of new plays. It requires some talent, or rather positive genius, to read a play as well as to write one.

## Notice to Correspondents.

Thursday, November 27, has been set apart by the authorities as the day of national Thanksgiving. The holiday falling on our customary day of publication THE MIRROR for that week will be issued on Wednesday morning, the 26th inst.

Our out-of-town representatives are requested to send their letters for that week so as to reach us not later than Monday, as the pages containing the correspondence department will be sent to press twenty-four hours earlier than usual.

## Personal.

DAVENPORT.—Fanny Davenport's engagement at the Fourteenth Street Theatre has begun brilliantly, and Manager Colville is already exerting himself to have the period for which it was originally made extended. Miss Davenport is giving even a better performance of the role of Fedora than she did last season.

WEATHERSBY.—Eliza Weathersby has joined her husband, Nat Goodwin, in Chicago.

BOOTH.—Edwin Booth went to Boston on Saturday to begin rehearsals at the Museum.

HALL.—Pauline Hall has been released by Miles and Barton from her contract with them.

DAVIS.—Maria Davis has joined the Nita's First company which opened in Cincinnati on Monday night.

RIEGEL.—Charles H. Riegel, late MIRROR correspondent in Syracuse, is acting in J. K. Emmet's company.

TEARLE.—Edward Tearle, brother of Osmond has made a decided hit in the support of Ristori at Philadelphia.

FOSTER.—Augusta Foster will appear in all Ristori's reportoire. She will also impersonate the First Witch in Macbeth.

HENDERSON.—Mrs. W. H. Henderson has completed a new play, called Bound Forever. She says it is not an adaptation.

CURTIS.—Frank Curtis has been specially engaged to play Barradas in The Sea of Ice with Kate Claxton this week at Niblo's.

COLLIER.—J. W. Collier, Jr., and Lizzie Hudson were married in Pittsburg on Sunday. Friends presented them with a silver St. John water-set.

REES.—Owing to the closing of Barry and Fay's season, Stella Rees is out of an engagement. There is little probability of the comedians resuming their season.

THOMPSON.—Charlotte Thompson will produce, during her next engagement in this city, which opens Dec. 8 at the Star Theatre, a revised edition of Nell Gwynne.

PRICE.—E. D. Price, late with McCullough, has the general management of Brooks and Dickson's attractions. He is paying particular attention to the Ristori tour.

HAMBLIN.—Constance Hamblin, who is well and favorably known throughout the South, has made a hit as Lady Macbeth, Portia and Queen Elizabeth, with T. W. Keene.

WELBY.—Bertha Welby is convalescing at her home in Rochester. The lady writes that she hopes to resume her tour between the middle of December and the 1st of January.

CHRISTIE.—The report that Miss Jennie Christie was insane and had been sent to the insane hospital is false. She has been suffering from a nervous attack, but has fully recovered.

GEISTINGER.—When last in America, Geistinger bade a "final farewell," but a letter received from her in this city announces that she will return in the Spring and appear at the Thalia.

LEE.—Henry Lee says he is relieved at last. Until he received the verdict of the New York press upon his Iponoff, he was nervous, as Mantell made such a favorable impression in the part.

LOTTA.—Our comedienne's engagement in Philadelphia, where she is the "ladies' favorite" (few males intrude at the crowded matinees), tightened the silken thews that bind her to the hearts of conservative Quaker City theatre-goers.

HAWORTH.—Joseph Haworth, as Robert Emmet in the play of that name, bears a remarkable resemblance to the portraits of the young rebel. Mr. Haworth made a hit in the part on the occasion of the first production (Chicago) of the play last week.

LESLIE.—Frederick Leslie writes THE MIRROR from London to deny the report that he has been engaged by either Colonel McCaull or Rudolph Aronson for next season. He has not definitely formed his plans so far ahead, but it is likely he will come to this country if just the right opportunity offers.

SANGER.—Frank Sanger has good reason to believe that the engagement of the Sparks company at the Grand Opera House this week will close the largest profits of any week in the history of the organization.

HAVERLY.—J. H. Haverly will remain in New York for several weeks. He attributes his losses in England to the death of Prince Leopold and the Health Exposition. Squeezed between extremes, as it were.

GERMAIN.—Elsie Germain, the stage name of a well-known society lady who has acted with distinguished success in amateur theatricals, will shortly make her debut, probably in one of the Madison Square companies.

VANDENHOFF.—Mrs. George Vandenhoff is established at 208 West Forty-second street, where she receives pupils in elocution. The report that Mrs. Vandenhoff had become a teacher in the Lyceum School is unfounded.

GOODWIN.—Nat Goodwin writes that his business has been very large, and says he expects to make plenty of money this season. Up to the present he is away ahead. He is building hopes upon some new productions for next season.

BUCKLEY.—Ed. Buckley, one of the few good leading men left to the stage through the star mania, is a fine stage picture as Ned Drayton in In the Ranks. He is earnest and withal careful in a part that could be easily overdone.

FETTER.—Selena (or Selina) Fetter, the "Louisville debutanet," is playing leading business in In the Ranks at the People's this week. Miss Fetter has a charming stage presence, and acts evenly throughout—too evenly to rise to the occasion when the scene stirs.

FISHER.—Perkins D. Fisher as Joe Buzzard carries the comedy on his shoulders in In the Ranks. As he ambles on the stage, in response to an unmistakable Bowery call (People's this week) the applause is deafening. But in some of his scenes Mr. Fisher is too explosive.

DONNELLY.—To-day (Thursday) Manager Donnelly is to be united in marriage with Josie Hanley. The couple will depart hence to Philadelphia and Washington. Mr. Donnelly has banked the results of his Sunday benefit, and will devote it to housekeeping and other "flat" purposes.

FOX.—Charles Fox, of the Metropolitan Scenic Studio, was quietly married on the 5th to Miss Elsie Cohen, of Cincinnati. Rev. Dr. Houghton, of the Little Church, tied the knot, and R. E. J. Miles gave away the bride. Mr. and Mrs. Schaeffer and Misses Addie Dow and Fanny Cohen (sister of the bride) were present at the ceremony.

STODDART.—John H. Stoddart, of the Union Square Theatre, is pictured on our title-page this week. Mr. Stoddart's name is closely identified with nearly every brilliant success scored in the past at this theatre. His uniformly artistic work has made him a pronounced favorite with our public, and his excellent personal qualities have endeared him to his comrades.

CLANCY.—Laura G. Clancy died in Baltimore on Monday. She had struggled hard against the disease that carried off her sister Venie, the pretty burlesquer in Evangeline. Miss Clancy had vainly tried the climate of California, and came East only to succumb. The sisters will sleep together in a Baltimore cemetery. Miss Clancy's stage career was cut short almost at its opening, and there is little to record, except that she had been in Mary Anderson's support and had played leads to Frank Mayo.

MCCULLOUGH.—The friends of the tragedian John McCullough, are much exercised over his sudden departure from New York. Until a telegram was received from Chicago, no one knew where he had gone. Although he has declared all along that he meant to continue his season, no one took any notice of it, thinking it a harmless freak. He was thought to be getting better, and he frequently attended the city theatres, whose many people noticed his improved appearance. But the peculiar vacant stare remained, and many wise people shook their heads when they spoke of him. At the St. James Hotel nothing could be learned. Captain Connor while anxious to do all in his power for the unfortunate man, says that his business and family claim his attention, and he cannot always be with the sufferer. If Mr. McCullough continues to be so erratic, it is probable that he will be placed under restraint.

## Master of the Situation.

On Tuesday afternoon over one hundred and fifty stockholders of the Casino met in the auditorium to finally consider the complaints made by John McCaull against Rudolph Aronson in regard to the management of the house. The principals were, of course, present.

On Sept. 22, at the annual meeting, a committee of five was appointed to investigate the charges. Mr. McCaull has declared all along that he was fighting the shareholders' battle, and if anything, the committee, if anything was friendly to him. An expert assisted the committee. Yesterday its report was submitted.

The report floored the Baltimorean. It vindicated and upheld Rudolph Aronson, and unanimously exonorated him from the charges. All the books, papers and accounts were examined closely, and no error was found. Robert B. Roosevelt, the Chairman, in submitting the report, stated that the committee wished to recommend that Rudolph Aronson be given an extension of his contract until Sept. 1st, 1885, as a recognition of his services. The suggestion was received with loud applause, and at once adopted. Judge Dittenhoefer, on behalf of Mr. McCaull, protested that there was not a quorum, but after a short argument he subsided.

The transfer of two hundred shares to Rudolph Aronson from the Casino was ratified.

When Mr. Aronson appeared in the lobby the entire body advanced to receive him, and tendered their heartiest congratulations—even his opponents, and men who he does not know personally, became his friends, and warmly grasped his hand.

Mr. McCaull is reported to have said after the meeting: "The jig is up; I'm wiped out." Yesterday morning he was in a bad humor, and declared that he would still continue the war on Aronson. But it is now almost a certainty that he will leave the Casino on May 1, 1885.

## The Coachman's Bride.

Messrs. Howe and Hummel yesterday drew up a contract whereby Gustave Amberg, manager of the Thalia Theatre, engaged Mrs. Victoria Schelling Hulskamp, nee Morosini, to sing in concerts throughout the United States.

The contract provides for an engagement of three months, during which Mrs. Hulskamp is to sing in the German, Italian and French languages. Her husband accompanies her as agent. It is also agreed that the contract may be continued for a longer period on terms to be agreed on. The matter of payments to her has not been made public for the reason that Mrs. Hulskamp does not wish her father to know the terms.

Her reason for taking this step was that she is desirous of earning her livelihood without parental assistance.

## A Flat Denial.

A report was circulated yesterday by several newspapers, and largely disseminated in the city, that, on account of financial stress, Brooks and Dickson had sold to Nixon and Zimmermann one-third of their interest in the Ristori tour. A MIRROR reporter had a conversation with Mr. Dickson last evening, during which he flatly contradicted the rumor, saying:

"It must have been set afloat by some malicious person. We have not sold any interest and do not intend to. We stand alone and all our interests are flourishing."

## Letters to the Editor.

### HIS MONEY READY.

LOCKPORT, N. Y., Nov. 4.

*Editor New York Mirror:*

DEAR SIR:—My attention has been called to an article in your journal from Port Huron, claiming that I found fault with a draymen and then "skipped the town" without paying him. I ask you, in justice to me, to state in your columns that the paragraph is false. I never had a word about baggage, nor did I give any instructions about its care or treatment. That department is under the care of a faithful and acceptable property-man. Upon the completion of said labor the amount for same was tendered and refused, the draymen claiming extra for agent's baggage, while contract stated "agent's baggage included." I am as ready now as ever to pay, but will not be brow-beaten or intimidated. I can safely say that my responsibility is not questionable, and that no liabilities exist in any direction against me. Respectfully, HI HENRY.

### A LETTER FROM MR. HARDIE.

AUBURN, N. Y., Nov. 11, 1884.

*Editor New York Mirror:*

DEAR SIR:—In your issue of last week Mr. Hoey makes a statement to the effect that I have "no claim or interest in any story he has written."

To assume that Mr. Hoey can write a play is to assume that we are even now in the days of miracles.

In regard to my contract with him, the last clause distinctly says "that this contract shall remain in full force and virtue so long as the said play shall be considered a recognized success."

So much for the Child of the State. In regard to the play of The Corsican. It was produced by the firm of H. and H., and the strongest situation in the play was a creation of my own, as I can prove by members of the company who played in the piece.

The costumes for the play, together with the printing, the former amounting to $300, the latter an indefinite amount, were furnished by the firm. The play was produced for the mutual benefit of the firm. And thereby became its property.

By giving these facts space in your paper you will confer a favor upon one who has suffered much through him. Yours truly, JAMES M. HARDIE.

### MORE MAZEPPA.

NEW YORK, Nov. 10.

*Editor New York Mirror:*

DEAR SIR:—In reading "Reminiscences of Menken" in last week's MIRROR, I find the following: "During this period she had time and opportunity to visit New York, where she was brought into sufficient intimacy with Charlotte Crampton to acquire from that actress the knowledge necessary to act Mazeppa."

Miss Menken never saw Miss Crampton play Mazeppa. I brought out Miss Crampton as Mazeppa at Purdy's National Theatre, Chatham street, in the Winter of 1862, she being the first woman to go to the run with a horse. At the end of my engagement, Miss Menken was billed to open (she being at that time in Dayton, Ohio) as The Soldier's Daughter, with the title Adah Isaacs Menken. Her terms for the week were half clear, with benefit Friday evening. As she was a failure, Purdy threw her out on Thursday and put up short plays for Friday, leaving Menken minus a benefit, and without money. She came to me in her distress, and said she wished to learn to play Mazeppa. I gave her her first lessons in a large barn in James street.

Miss Crampton never played Mazeppa after that engagement. During it she played Mazeppa, Jack Sheppard, French Spy (with horses), Vamp.

HARRY CHAPMAN.

### A COMPANY THAT HAS NOT CLOSED.

WASHINGTON, D. C., Nov. 10, 1884.

*Editor New York Mirror:*

DEAR SIR—We crave sufficient space in your ever-valued paper for publication of this communication which we have been constrained to make, owing to the statement which last week appeared in a dramatic journal of your city, to the effect that our "Hoop of Gold" company had closed, and would not again re-open until Dec. 1. To allow such an article to remain uncontradicted would be highly prejudicial to the interest of all concerned, and we therefore, beg leave to state that the report above alluded to is wholly without foundation, the question of closing never having been mooted by us. We were playing at the Novelty Theatre, Brooklyn, L. I., to, at times, standing room only the week the probably unintentional misstatement appeared. Are playing at Ford's Opera House, Washington, D. C. this week, and intend to continue "on the road" until the end of our season as per contract.

Very respectfully yours,

WM. C. LEONARD,
Business Manager Hoop of Gold Company.

## The Usher.

Harry Lee considered his appearance here as Fedora on Monday night an ordeal, and he was terribly nervous in consequence. This was especially observable in the second act, when he nearly collapsed two or three times. But he pulled himself together in the remaining acts and went through his work in a manner which left no room for doubt that he is a perfectly satisfactory substitute for Mantell. The bad make-up used the opening night has been discarded by Lee. On Tuesday he appeared in unpowdered hair, and the effect was decidedly improving. Lee, who feared to accept this engagement because of the challenge it might offer people desirous of making odious comparisons, is probably congratulating himself now on a venture which will unquestionably bring him more reputation than anything he has attempted during his career.

* * *

As this paper said it would, Buchanan's Constance turns out to be a clumsy patchwork chiefly cut out of French cloth. The main situation taken from La Duchesse de Montmajor, was used by Augustin Daly in his adaptation of Sardou's Maison Neuve called Falline, and it was likewise given to the public of Philadelphia some years ago at Mrs. Drew's Theatre under the title of The White Cockade. The verdict on Constance is that Mr. Buchanan has not shown his ability to write a good original play. Lady Clare was successful, but it was founded upon a French work. Storm-Beaten was not successful although nobody disputed its originality.

* * *

The trouble with Mr. Buchanan is that he takes our managers and our people for greenies. He assumes that we are a species of Goth and that nobody among us is well read in the literature of the French stage. Now this is a foolish assumption and Mr. Buchanan will get it through his head by and bye. He was commissioned by Shook and Collier before he left England to write a play for the Union Square. A sum of money was paid down to the dramatist. He brought the managers after some delay the MS. of Constance. They rejected it because the terms of the contract called for an original drama and in this they recognized Maison Neuve and La Duchesse de Montmajor. Then he fetched them another piece which they rembered that Julian Magnus and Lester Wallack had conjointly adapted from the French and fixed up for production at Wallack's; so they returned it to him. Mr. Buchanan has not fulfilled his contract nor returned the money Shook and Collier paid him—at least so I am told by a gentlemen connected with the Union Square management. If Mr. Buchanan brought over to us any good plays of his own I should be glad to extend to him a welcoming hand. But his wares are second-hand, and rather than see them find a market here I had rather our managers gave American dramatists—who are as a rule dependent upon no material which they do not themselves manufacture—the encouragement of which they stand so much in need just at present.

* * *

The decisive victory Rudolph Aronson scored at the meeting of the Casino stockholders on Tuesday puts an end to the fight which has raged in that citadel for several months past. While feeling no animosity toward Colonel McCaull, I am nevertheless glad that his effort to oust the father of the Casino enterprise has utterly failed. Those stockholders who opposed Mr. Aronson were doubtless misled, for they were among the first at Tuesday's meeting to endorse his management and congratulate him on his triumph. Edward Aronson told me yesterday that Colonel McCaull would not remain at the Casino after May next, when his contract expires. The house will have an opera troupe of its own, and the profits of the place will consequently go intact to the company that owns it.

## Rice Redivivus.

When first opened it was intended by Miles and Barton that a stock company should be run at the Bijou, playing burlesque. They agreed with Edward E. Rice to provide the company, and the first production, Orpheus and Eurydice, was a big success. They could not agree with Rice and thought they might manage things quite as well themselves; so Rice was dispensed with. But matters did not run smoothly. Adonis was a chance venture, and a happy venture it proved to be. But it reinstated Rice at the Bijou. The stock company is dispersed. The firm is said to be indebted to him. It is mooted that he own the costumes of Orpheus and Eurydice, being security for money lent.

Rice is permanently located at the Bijou Opera House, with his own company—and Harry Disey as star. He has accumulated a little money, and is squaring up old accounts. As Adonis is playing to fair business, it is deemed inadvisable to supplant it by another attraction; but a new piece is now under consideration, and it will be placed in rehearsal at once. In future all the productions at the house will be arranged by Rice and Disey.

## Only a Curtain.

The management of the new Standard glimmers itself that the theatre will possess the finest drop-curtain in the world. The tapestry cloth of which it will consist is thirty feet square, and was imported from Dresden at a cost of $400. The painting will represent a *fete champetre*, and will contain seventeen "Watteau figures" a little larger than life-size. The work has been entrusted to W. R. Beer, an artist who is famous as a painter of screens and hangings of various descriptions, but has never before attempted a picture of this magnitude. The curtain will be draped with velvet at the top and bordered with old Spanish applique lace eighteen inches deep. This lace is from the Escurial, Madrid, and is supposed to be several hundred years old. It cost $1,050, and is said to be very handsome. There is an iron curtain in the theatre, which will not be raised until the orchestra commences to play before the performance.

The management expect that the curtain in itself will be such a work of art that it will draw $500 a week. The opening performance will be A Trip to Africa, and it is announced for Dec. 10; but it is not likely that the house will be completely finished at that date.

## Mr. Kelly's New Star.

Early in December W. W. Kelly presents his new star, Grace Hawthorne, before an Indianapolis audience. The unprecedented idleness of actors before the mid-season enables Mr. Kelly to engage a strong company. The repertoire will consist of the New Camille, Frou-Frou and East Lynne.

Mr. Kelly has seized upon some original advertising methods—his star is an American without an accent, and his "advance agent" is a lady (Miss Bernard), who is not ashamed of the title and does not sugar-coat it with "business representative," "announcing agent," "assistant manager," etc., etc.

Miss Hawthorne is under contract to Mr. Kelly for several years. The lady, although new to the name, is not new to the stage. A paragraph in last week's Mirror has overwhelmed the manager with applications for time, and he has no trouble on that score. Mr. Kelly is putting forth his best efforts in booming his "American star without a foreign accent."

## Miss Davenport's Dresses.

Last season Fanny Davenport's costumes in Fedora were so nearly perfect that it was difficult to imagine more beautiful creations possible. But the dresses which she displayed on Monday night, at the Fourteenth Street Theatre, surpassed in every way those worn last season. In texture, in originality and effect, they were marvels of art, and her admirers were pleased that Miss Davenport supplemented her fine acting by such appropriately artistic toilettes.

But it is necessary to make a closer examination than one can get this side of the footlights to appreciate fully the beauty of these robes, which are in truth just such as a princess might wear. Miss Davenport made her appearance in the first act in an opera-wrap of crushed strawberry, colored satin ground, covered with raised flowers, and leaves of embossed and embroidered silk and velvet of various shades of rich green. The garment was quite plain, reaching nearly to the feet. The appropriateness of the costume was emphasized by the trimming, a deep border of Siberian fox, across the skirt, continuing up the front and running about the throat. The odd-shaped hanging sleeves, open to the shoulder and reaching to the bottom of the dress, were lined with strawberry-colored plush, and fastened over the arm by a jewelled ornament. A close undersleeve was bordered at the wrist with the fur. A peculiar shaped hat of the cloak material, trimmed with fur, completed the out-of-door garments, which upon being removed disclosed a dress of the richest shade of heliotrope velvet, the long plain train lined with a paler shade of the same beautiful hue and the sides of the skirt draped in graceful Turkish folds. The tablier of satin was richly embroidered with black pearls, turquoise and sapphires. Decollete corsage, with long *de Medicis* points and laced in the back, a necklace and armlets of pearls, completed this exquisite toilette. It may be interesting to know that the jewelled decoration worn by Miss Davenport with this dress, was one used by her father during his theatrical career, having been presented to him by Macready thirty years ago, who also wore it. Macready received it as a gift from the hands of Edmund Kean.

The second dress was of heavy white satin embroidered with gold, the train lined with a netted cloth of gold. The festooned satin sides of the train were entirely covered with gold drops pendant; corsage pointed heart-shaped; no sleeves, and a gold roll edging the shoulders and neck. The gloves were unique. They were made of point-lace from wrist to elbow; then a section of kid, with a finishing of white lace at the top. Miss Davenport with this regal costume, wore a profusion of diamonds, with ornaments of the same stones in her hair.

The third dress was the same style as that of last season. The white material is a novelty in texture. It is grained and looks like flexible marble—it one could suppose such a thing. The Russian sable of last year is replaced by the silver fox, with a petticoat matching the fur in color.

The fourth and last dress had a train and low corsage of heavy grey velvet, with large raised medallions of lighter and darker shades of the velvet, each embroidered with tiny silver forget-me-nots. The grey velvet opened from the end of the train to the top of the low corsage, over a high-arched roll of red velvet, with red velvet elbow sleeves. The tablier of pale pink satin, straight, very full and shirred at the top where it met the corsage, and entirely covered with gold medallions suspended from tiny ruby chains. Shell-pink satin lined the train. The dress was original and unique.

In conversation with Miss Davenport on the subject of stage dressing she said: "I believe that the dress in color and design should glide into the character, as a part of the woman, subservient to, but blending to make a perfect whole. The poetry of color and design assist in the delineation of the character. I can never think of Rosalind in anything but light blue and pearls; or of Lady Gay Spanker in aught but purple or yellow. Neither could I imagine Fedora coming on in a black velvet, like Amelia in Othello."

## London Gossip.

LONDON, Nov. 1.

Florence St. John, pronounced over here "Singer," is one of the brightest comediennes on the London stage. Her husband, M. Marius, is also immensely popular as a character actor, especially of broken English roles, his own broken pronunciation helping him greatly. In Featherbrain, Mr. Marius is one of the features of the play, by reason of the spirit and extravagance of the way he enters into the part of a sort of extravaganza Portuguese hero-lover. Admiring him in this creation, I was doubly charmed to learn that he has other than dramatic talents. Straying through Mr. Pelt's studio, the other day, I was shown some very promising specimens of his work as an amateur modeller, which showed that he would make steady progress toward becoming a sculptor at no distant day, and a good one.

Leaving the studio I called on a professional friend, who gave me a piece of news I much regretted to hear. Mr. and Mrs. Bancroft, the accomplished lessees of the Haymarket Theatre, at the expiration, a few months hence, of their current lease of the theatre, will then and there not only fail to renew their lease, but they will both permanently retire from the stage. Doubtless this will disappoint many theatre-goers, for this excellent couple have made hosts of friends among the public. But I am inclined to think they display wisdom in thus retiring in the height of their fame before a fickle public is able to say, "Oh! the Bancrofts are no longer drawing cards." Jenny Lind retired in her prime, being wise enough to put it out of the power of her admirers to say, "Her voice is worn out," etc. Provided the actor is not impecunious, he shows great good sense in making his final footlight bow while yet the occupants of the stalls and boxes are applauding his artistic triumphs and the honest pitites are kneeling metaphorically to offer their homage.

Which reminds me that Helen Vincent is in effect kneeling to a court of justice, in a very curious cause of action which she has brought against Wilson Barrett. She holds no written agreement, it seems, but has been retained as a member of the Claudian company from week to week on verbal promises. These and a mass of letters between Mr. Barrett and herself form her evidences of a breach of contract on her manager's part. At the next sitting the case will be tried, and it is said that the young woman contemplates some "startling disclosures." Miss Vincent played Juliet for one consecutive performance (a matinee) at the Strand Theatre over a year ago, pretending to hail "from the principal American theatres." She claims damages for breach of contract and salary as an actress. Many people have long since wondered how she ever got into the Princess Theatre at all, and perhaps this suit will elucidate the matter.

Another theatrical sensation I wish had never been elucidated. I refer to the attempt to do The Passion Play at Wandsworth, a near-by London parish. The placards were very huge and covered by a cross. The play was to have been done at the Town Hall, the parish church-wardens having granted the use of the building on receiving the usual license fee. But directly the bills were displayed steps were taken to put a stop to the performance, and the Lord Chamberlain sent formal notice that this play is positively prohibited in this country. The church-wardens were therefore absolved from their contract by the Lord Chamberlain's veto, and the fee for the hall was returned to the person who paid it. A lively discussion arose as to whether the play was a stage play, on the grounds of the dramatic tragedy of the Passion. But the majority present agreed that it was a monstrous profanity to make a theatre play of the Divine drama of our Saviour's life and sublime death. Therefore there was neither performance nor rehearsal of the scenes. This is particularly gratifying to Americans here, all of whom remember the heroic crusade Tue Mirror made against The Passion Play in New York some three or four years ago, and which, added to many names in the petition against its production which Tue Mirror got up, effectually crushed it in the beginning.

But while it is a sacrilege to play the subject-matter of the Scriptures in a theatre, to preach it is quite a different affair. At Sadler's Wells, last Sunday evening, the present Lord Mayor delivered an eloquent sermon from the text, "God so loved the world that He gave His only begotten Son, that whosoever believeth in Him should not perish, but have everlasting life." Lord Mayor Fowler, who now wears the close of his Mayoralty, has earned the title of "the preaching Mayor," and is as popular in this as in other distinctive fields. Sadler's Wells was crowded to its utmost capacity, and there were present among the attentive audience numbers of well-known actors.

Another bit of practical Christianity on the part of the press at Mansion House incumbent and the Lady Mayoress, an ensemble daughter, are the private subscription dances on behalf of the Chelsea Hospital for Women, to take place at Prince's Hall, Piccadilly. All subscribers are nominated by the patroness as stewards, among whom are Lady Beauvy, Lady Borthwick, Mrs. Leopold de Rothschild, Sir Arthur Sullivan, Sir Algernon Borthwick, etc. These dances are called "The Cinderellas."

At Madame Tussaud's new gallery, in Marylebone Road, Cinderella and her coal-sisters are prominent among the miscellaneous works. The last addition to "the portrait models," as the wax effigies are called, is one of the Tichborne claimant as he looked during his trial in 1874. Sir Moses Montefiore is also on view. Before this was model of the centenarian the Princess of Wales and her little daughters stood for half an hour, gazing intently, a day or two since. Madame Tussaud's gallery is the legitimate theatre of nursery youngsters, to whom, I dare say, the wax figures seem as much alive, or perhaps more so, than the real, live actors on a real stage.

The Duke of Bedford, one of the richest Dukes in England, who is the freeholder of the Royal Italian Opera House in Covent Garden, has vetoed the proposed scheme to hold a circus at the Covent Garden Theatre during the coming holidays. A legal friend tells me he scents a theatrical litigation therein.

But rather than hear "charges to the jury" of any sort, commend me to hearing the "Charge of the Light Brigade" well rendered, as it was by a Mr. Pennington at the Royal Aquarium a week ago, in a performance in memory of the battle of Balaklava. At the entertainment was a military *fete* and assault-at-arms. Mr. Pennington is a survivor of that famous "Six Hundred"—a fact which lent to his recitation an additional interest. However, Ada Cavendish is said to give this recitation in the best manner it has ever been done in Great Britain. She is soon to give it at Marlborough Rooms in aid of a popular charity. Americans will recall that a few years since Miss Cavendish won great praise for this same recitation on the stage of Booth's Theatre at a matinee benefit.

Speaking of Miss Cavendish, I am pleased to record that her usual provincial tour has been most successful, especially her New Magdalen. This play is also well done by Lady Monckton, who has permanently adopted the theatrical profession, and plays next week in Crystal Palace in two comediettas. This resolve of Lady Monckton's is the result of a plan long since made. Why this resolve no one knows, for she is rich and "swell." But it is certain she always feels unless on the boards, and the amateur stage grows cramped for her ambitious aims, and she desires, like Poor Joe, to "move him."

Poor Joe, in the person of Miss Jenny Lee, is expected to "move him" to London from Australia some time this month. She was a tremendous favorite in Australia. Another favorite there was George Darrell, author and actor. Mr. Darrell is at present doing a highly sensational piece of his own at the Grand Theatre, called The Sunny South. Mr. Darrell supported Fanny Davenport one season in America, and made no inconsiderable success with her.

A. W.

## Professional Doings.

—The Well-Fed Dora company has closed.

—Irving has engaged W. D. Marks' chorus for Much Ado.

—Helen Dingeon is singing at the Tivoli, San Francisco.

—Ada Cavendish is reported to be very ill at Brighton, England.

—Fred. Lotto received an offer from M. B. Curtis yesterday, but declined it.

—The Private Secretary (M. S. version) is an assured success in San Francisco.

—Henry Aveling arrived in the city yesterday, having left the Wards company.

—There will be a meeting of the Trustees of the Actors' Fund to-day at two o'clock.

—It is said that in another fortnight Heinrich Conreid will take unto himself a wife.

—Eric Bayley is offering his stock in trade—several English manuscripts—for sale cheap.

—T. H. Kenworthy and Kate Wolfe, of Grau's Opera company, were married last week.

—The Leopolds make their bow to the American public at the Grand Opera House, Brooklyn, on Monday night.

—The Actors' Fund has instructed its representative in Baltimore to assume the expenses of Laura Clancey's funeral.

—Last week Sophie Lingwood went to Cincinnati to join the Rag Baby company. On Tuesday evening she returned. Disagreement over salary.

—Henry Aveling and Miss Minnie Wilton, late of Ford Wards's company, are reported to have entered vaudeville in New Orleans.

—Attendance at the Edwin Booth Building large the past few days. The attendance at the place does a weekly amount of visitors.

—Charles Fechanee says that at present he is thinking more of how he can control his enterprises than of embarking in new ventures.

—C. B. Sidney's play, A Case of Wine, by Henry, was given an airing in Austin, Texas, on Monday night. It did not prove a success.

—Yesterday the opera season at the New York ended abruptly. The company are the sufferers. The season was a dismal sample from the start.

—At a meeting of the Metropolitan Musical Club on Tuesday, George W. Morgan was unanimously elected President to place of Louis Ernst, deceased.

—The play by Gondon, La Duchesse de Montmajor, a correspondent informs us, was played in Paris in 1869—not sixty-three years ago, as Tue Mirror stated.

—John A. Stevens is going to offer our Nine and Wages, the adaptation of Tuxis Fanshawe Four on Mail. Dates are being made by the manager, W. A. Edwards.

—McKee Rankin is progressing favorably with the formation of his stock company. He expects to have it complete by Monday, and to put his first play in rehearsal then.

—Tuesday is an epoch in the era of The Private Secretary, as it is being played in San Francisco, Montreal, New Orleans and New York—the four quarters of the country.

—Yesterday afternoon a gentleman well acquainted with the affairs of the Union Square management stated that there is a probability that Rupert and Son will not be produced.

—Coppins, Upham and company, of Boston, are now leading from the press a book entitled "An Actor's Tour; or, Seventy Thousand Miles With Shakespeare," by Daniel E. Bandmann.

—Henry Disey says that Monday night last was the worst house of the season, and that the receipts against Madison Square Garden, Paul, Irving and Davenport, amounted to $480.

—Although under assumed names and not recognized, two of the Heaton Brothers appeared in Pantomime on Monday night. There was not a single hitch, and the performance finished at half-past one.

—Virginia Wellington was a member of the Adamless Eden company, but she focused to the seductive voice of Heaven, and could as an ecclesiastic study in the Grand Duchess. Now she is open for an engagement.

—Althea Hermann Klingsor, who has been under the tuition of the leading vocalists and teachers of dramatic art in Paris for the past five years, arrived at her home in this city last week. She was the leader of the choir of the American Episcopal Church of Paris for the past three years.

—Dr. Damrosch is holding long rehearsals daily at the Metropolitan Opera House, and judging from them his season is likely to prove a success. The chorus is particularly good, and the mixing and mounting of each opera admirable. A large sale of seats has already been made.

—Actresses nowadays are as quick-witted as their subordinates managers. A lady playing in the city at present is stopping at a leading hotel on Broadway. As she could not get her salary paid she sent the hotel clerk around to the box-office to collect her board bill. The plan succeeded.

—Mr. Mallory says that it was the intention of the Madison Square management to play Henri Kiche in England, but he has just discovered that it has been stolen, and is being played in the provinces. He is very much disgusted and annoyed at the fact; but as Bass Tweed once remarked: "What are you going to do about it?"

—Charles Stevenson reports that business with the Clinton company for the past three weeks has been very bad, but that it now shows signs of improvement. He says that A Child of the State was played for a week and a half, but that it required some alterations and is now in the hands of George Heap, the author, who is discussing it.

—Samuel Colville is very happy over the return of Fanny Davenport, and should the engagement prove as remunerative as that of last season he will endeavor to extend it. He says that with a good orchestra, elaborate scenic effects, and the banishment of ticket speculators, the Fourteenth Street Theatre has secured a clientele of its own.

—In the support of Edwin Booth, in Hamlet, in Boston, Charles Barron will play the Ghost, George W. Wilson the Grave-Digger; Horatio being represented by Edward Arden, Polonius by Alfred Hudson, Laertes by George R. Parkes, Ophelia by Blanche Thompson, and the Queen by Annie Clarke.

—Like matter, like man, is a proverb, and it's truth is borne out in Irving's personality. Nearly every actor and supernumerary in his company contrives to look like him. Closely shaven, with long hair and negligee attire, they are to be seen about the Square. But they mix not with the mudding crowd.

—John A. Stevens congratulates himself that he is not now a member of the managerial firm of the New Park Theatre. Lack of success cannot be blamed upon him. He says that he is satisfied with Unknown, which, although not as good as Shakespeare's best, brings a fair return for labor expended. The company has been resting this week, but on Monday next will open in Philadelphia.

—Edward Taylor asserts that in every city where Madame Janauschek has appeared she has made money and secured return dates. The company have been resting for the reason that they were $2,000 ahead, and Mr. Taylor did not believe in leaving it during the excitement attending the election. The season will reopen in Chicago on Nov. 30. Miss Fleming, a talented young lady who is well-known as a member of Daly's company, will join the company.

—Judge Shumbell of the United States Circuit Court, sitting at Hartford, Ct., has given judgment for the defendant in the suit of Hon. Leopold Morse vs. Emeline Cheney (executrix) widow of Arthur Cheney, formerly owner of the Globe Theatre, Boston, Mass. Mr. Cheney leased to the plaintiff a seat in the theatre for $2,000, for a term extending from 1873 to 1892. Forty-eight others made a similar arrangement. Cheney died in 1878, and the plaintiff sued the estate to recover damages for non-fulfillment of the terms of the lease. This ends the matter, as cases below $2,000 are not appealable to the Supreme Court.

# PROVINCIAL.

[CONTINUED FROM FOURTH PAGE.]

...closed. Mr. Kinsey seems to comprehend just what the people desire in the way of cheap entertainers.

TROY.

Colonial Opera House (F. H. Hickey, manager): Sol Smith Russell appeared the last three nights of last week and presented to crowding houses on each occasion. The Strange Marriage of Peter is not a good play. The characters are poorly worked out, and the situations very weak. Mr. Russell, however, makes the most of a very dull part, and his charming singing and graceful acting caused no pause on earth in days of yore. Joseph Jefferson, 23d; Leonard, 24th and 25th.

Grand Opera House (F. H. Lehman, manager): Baxter Sketch, 24th and 25th.

Item: The presence of Stewart's Fifth Maryland this week will be Uncle Tom's Cabin.

BUFFALO.

Academy of Music (Hamlin Brothers, managers): The Pinafore opened, 3d, to a medium house in Our Governor. On election night The Mighty Dollar drew a full house, every standing. The Non-Resident drew the Colored District and election returns. Joseph Jefferson, being built of the week, was favored with large audiences; Monte Cristo, 23th, 24th, 25th.

Court Street Theatre (J. H. Hill, manager): Snowflake was the attraction last week. The audiences were of goodly size, with the pleasant exception of an engagement on the memorable 4th. The Rag Baby is on view the present week.

The Adelphi (Joseph Lang, manager): Lillie Hall's Burlesque and Comedy co. proved a good card week of 3d. Like the others, they were more than full Tuesday evening. Old Smith's Ranch co. opened 10th, for the week.

Items: The long expected settling down to other than political affairs is hardly realized, parades were in order all the week, blowing the unsuspected hopes.

ALBANY.

Leland Opera House (Mrs. H. M. Leland, management; Richard's 2-part co. was the attraction for Monday and Tuesday of last week, and Brooks and Dickson's La Charbonniere was next for the remainder. Here, as elsewhere, the whole-hearted feeling of the political contest has deterred peoples thoughts from everything else; so the profession was fully aware. The first-named play did badly a fair business, and the houses attracted to see La Charbonniere were simply overflowed on the score of numbers. The former piece was seen here before with Daly's co., and only the knowledge of its many compelling features saved it from disastrous business. La Charbonniere is a drama that, under ordinary circumstances, would have drawn largely, both on account of its own merits and the fact that Mrs. Bowers was a great favorite with Albany audiences in times gone by, and also she was most kindly remembered on account of the professional reception which greeted her first appearance on Wednesday evening. Lesley Crawford's Sensation, 23th, 24th, 25th.

Items: Jacobs and Proctor's Museum did a large business last week with Our Bowling School, the Elliot co. being the temporary occupants. For this week a large variety is promised.—Harold Rambeau will be at the Museum during the week of 17th. In the Rambeau and Roland Band came to the Leland next week.—Mr. Geo Shattuck was with us last week, looking after the interests of Messrs.—C. E. Bardell, the popular Treasurer of the Leland, after having been confined to the house for several weeks with a badly sprained ankle, is out again and will soon be at his accustomed place at the ticket office window.—E. Fulton Russell, formerly of the Leland south, and still later with Maggie Mitchell and others, was in town last week.

COHOES.

Opera House (P. I. Collins, manager): Frances Hartley and E. A. Middlewell, in Maggie Lauglan, 9th and 10th, to fair business. Miss Hartley is an actress of the Lotta style, and is gifted with more versatility; in pantomime and impersonation. Mr. Middlewell is a first-class character actor. We trust this pair will meet with the recognition they deserve. The play is very good; the only trouble is that the character of the children is not strong enough. The co. is first class. Mr. and Mrs. Florence, 16th, in The Mighty Dollar to light business. Robson's 2-in-1-act-d, 17th. Dan's Dime Museum, 17th, week; Lights o' London, 28th.

ELMIRA.

Opera House (W. E. Burdett, manager): J. S. Murphy, in Every Inch a Man, attracted a respectable-sized audience 9th.

AMSTERDAM.

Opera House (A. Z. Bell, manager): Mr. and Mrs. W. J. Florence, in Our Governor, 9th, to fair business. Audience not over-pleased. Arthur Rehan comb. in 3-act-d 12th.

POUGHKEEPSIE.

Collingwood Opera House (L. B. Sweet, manager): Rhine's Mahoney Dumpty and four Specialty co. appeared 4th to a very fine audience, caused by election excitement. It was a first-class co. Nobody's Claim 13th.

CANANDAIGUA.

McKechnie's Opera House (R. C. McKechnie, manager): J. S. Murphy (Every Inch a Man) made his first appearance here 9th to a full house and pleased audience. Torchlight's 10th and 11th instead of 11th.

New Opera House (J. Humphrey, manager): No attraction since my last letter. Baker and Farron, 17th.

HORNELLSVILLE.

Opera House (Wagner and Rich, managers): Hi Henry's Favorites succeeded in making a high bid for the favor and received a good business. Duncan Thompson, in Jealous Wife, 15th.

ITHACA.

Wigan Opera House (H. L. Wigan, manager): J. S. Murphy, in Every Inch a Man, 9th, drew a good house, and gave the best of satisfaction. William Redford, 24th.

## NORTH CAROLINA.

GREENVILLE.

The Knox Theatre co. opened 3d with Engaged. House crowded. The acting of Miss Knowles, also that of Mr. Eloy, pleased us very much.

RALEIGH.

Tucker Hall (R. S. Tucker, manager): After three weeks lull this house was resuscitated by Lilian Olcott, 4th and 5th, to very good business for standing nights. Would better them participated, says Mr. Tupkeyer, but above manager. Miss Olcott is a promising actress, and her support, though it is not as good as it might be, is no worse than the average co. on the Southern tour, that I cannot call it anything but very good.

DURHAM.

Baker' Opera House (A. H. Baker, manager): The Smith and Hudson's Standard Dramatic co., played My Partner to a crowded house, 7th.

## OHIO.

ZANESVILLE.

Schultz and Co.'s Opera House (John Hoge, manager): Considering the unsettled condition of the public mind, a good house greeted one of the Madison Square cos. in Young Mrs. Winthrop, 9th. The audience was exactly the opposite in character to the ones we have been having lately, and the colored crowd greatly enjoyed the rendition of this popular society play. Like all of the M. S. cos., this one was both very strong and very weak. To use an expressive adverb, the acting of Ada Dyas was "immense;" but why in the world was the title role entrusted to such incompetent hands as Miss Lancaster's? The play should have received four representations for effective elements, but the supernumerary roles of them, "a Reception Wedding Groups (Mrs. Winthrop's) were excellent, while Jesse Woodard as the lawyer was, as he always, sustained emphasis. As to the scenery, it was the perfection of the kind we the stage upon the subject of almost soul-absorbing interest to Zanesville, "to come."

Opera House was greatly vexed at the half-hearted appearance of the co.'s property-man. He refused to hang up the sole setting that was necessary (because the only setting but a one-night stand, carry), unless the play was given here last season they did not think it worth while to bring the properties down from Columbus; but it seemed especially aggravating to refuse to produce the scenery when it was lying only three blocks away and plenty of help at hand to put it on the stage.—Mr. Lee assured me he talking of the gratuitous explanation he was made of Young Mrs. Winthrop the other day in New York.—Manager Hoge has just returned from Alabama, and speaks of the country as having an unpromising look for theatrical or any other kind of enterprises.—The next programme will be a shot-tower. I wonder if I can hold to glass?

TOLEDO.

Whether Opera House (George W. Ellis, manager): Abbey's cos. at one days, opened by the Lights o' London; Hemp of Gold and Peter's Opera co. cancelling. Miss Sally's Comet Company came 6th and 7th. The Comet Country is indeed a funny place. Miss Sally is a capital little comedian, and young Mallory is one of the best low actors on the stage. The audiences with which he always add-ened his "pups" and the dressy he was completely overwhelmed by the completely overcame the audience, and they laughed till the tears ran down their cheeks. One good point about this young man is that he is not "fresh." His every hope who appeared for their good acting. Although the entertainment on the event was at the highest pitch, the houses were very fair both nights.

COLUMBUS.

Museum: Business last week was large, as usual. New attractions this week. Lizzie Simpson, pedestrial pianiste; Madam Southwick, phantom lady; Standard Children; Redmond and Clifton, Black Tom and Will Hardrick.

Items: Both theatres were closed last week on account of political excitement.—Robson and Crane in Fedora and Chevalier, 17th, 19th; Baxter-Wilson co., 20th; Josephine Bailey, 21st, 22d, are the coming attractions at the Grand; and Hurd Kane, 17th; Helen Weidler, 24th, 25th; Two Johns, 27th; Rentzsch, 28th, at Conrad's.—The B. and L. Glee Club concert announced for Conrad's 24th, has been indefinitely postponed.—Professor H. Greene' Lady Orchestra is organizing large circuits to Schneider's Garden.—Both variety halls, the Gaiety and Eureka, are doing a fair business.

DAYTON.

The Grand (Larry H. Rose, manager): Despite the election returns a large audience greeted Young Mrs. Winthrop 6th. The co. is in some respects inferior to that of last season, and did not leave the good impression made during their previous engagement. Ada Dyas made her first appearance in this city.—Le Mai Hick Chevers —and was very favorably received. George Clarke, as Douglass Winthrop, and Lena Langdon, as Constance, his wife, were only acceptable. Jennie Kennard made a pretty blind girl, and Charles Leclaire a true admirer.

Items: Joe Thrasmore is in the city making arrangements for the blooming of the Mountain Pink at the Grand 24th.—I think the party who wrote the "Theatrical Mews" for the Grand Opera House programme could find a little more "something" news than the different break-ups in the profession. It news is scarce, look at Tony Hanson that give it credit.—Lee Austin, of Harry Webber's Rag and Tuck party, is home, but the election being about over, he will soon join the co.—Joseph Seiter, in advance of Leavitt's Specialty co., is in the city with printing dated Nov. 21.

SPRINGFIELD.

Black's Opera House (Samuel Waldman, manager): The Silver King was presented to good houses, matinee and evening, 21st, with De Belleville in the title role and a good cast. The performances were in every respect satisfactory.

ALLIANCE.

Marchand's Opera House (F. C. Marchand, manager): J. Z. Little's World Combination, 9th, to good business. This co. always gives satisfaction.

NEWARK.

Music Hall: Lawrence Carson's Dramatic comb. in Falsely Accused to a fair house, 9th. Two Johns, 15th.

## OREGON.

PORTLAND.

New Market Theatre (J. F. Howe, manager): The Occidental Union gave the opening concert of the season, Oct. 28, to a fair house. Louise Humphrey Smith gave two dramatic recitals, 29th and 31st, to good houses. Criticisms were favorable.

Tivoli Theatre (Edwin Stevens, manager): Satanella is a drawing card. People are turned away every night.

## PENNSYLVANIA.

PITTSBURG.

Opera House (John A. Ehler, manager): The Black Flag held the boards last week, and played to fair business. Morris and Stark's Power of Money 10th; Rice's Surprise Party 17th.

Library Hall (Ford A. Parks, manager): The Two Johns comb. opened for first engagement at this house last week and met with fair success. Heretofore this party has played at the Academy. Storm-Beaten 24th; Skipped by the Light of the Moon 27th.

Academy (H. W. Williams, manager): Mr. Rooney's comb. played last week to good business. The Brite-Sanford comb. 24th; Hyde and Behman's Minstrels next.

Bijou Museum (P. Harris, manager): Large business was the nightly rule last week. Show very good. This week the San Francisco Opera co. and the Museum attractions.

Sixth-Street Museum. A fair business is being done here. The Nautch Dancers and other attractions are announced.

Items: The Two Johns comb. will play in our surrounding suburban towns this week.—The many friends of Fred Rush will be glad to welcome him back to the city. Mr. Rush was one of the favorites in the Opera comb. co.—Harry Ellsler gathered the Wilbur Opera co. in Butler, Pa., where they played 4th and 5th.

NEWCASTLE.

Opera House (R. M. Allen, manager): J. Z. Little's World co. came 6th and drew a light house. Co. with one or two exceptions, very rank. Two Johns 17th, White Slave 2nd, Rentzsch 27th.

JOHNSTOWN.

Union Hall: J. Z. Little in the World played to a fair house 9th and gave general satisfaction. Hyde and Behman's Minstrels, 25th; Dreamer Thompson, Dec. 5th.

READING.

Academy of Music (Jacob D. Hidlder, manager): Nothing last week. Equine Paradox, 17th, one week.

EASTON.

Opera House (William Hecks, manager): Jumbo Davis appeared to a large house, with all his diamonds, 8th. Week of 16th, Prof. Bartholomew's trained horses.

ALLENTOWN.

Academy of Music (G. C. Aschbach, manager): Jumbo Davis 9th, to a full house, as usual. The excellent music of the brass and string band to the best degree connected with this "show." Bayliss and Kennedy's Bright Lights, 13th; Flora Moore's Bunch of Keys co., 27th.

CORRY.

On Wednesday morning last our Opera House was destroyed by fire. This was the first opera house erected in Corry—indeed, one of the first buildings of any importance. At its opening, during the first oil excitement, it was run for ninety-nine consecutive nights to crowded houses. Manager Gleason puts the loss at about $8,000; insured for $4,000. Manager Beavis, of the Center-Street Rink, has decided to fit up the building for the attractions booked for the Opera House. The stage will be forty feet—30 feet in the clear. The auditorium will consist of dress-circle and parquette, with a seating capacity of 1,200. It will probably be ready for occupancy by the 28th, for which date Mogg's Landing is booked.

## RHODE ISLAND.

PROVIDENCE.

Providence Opera House (G. H. Herbert, manager): Mr. and Mrs. George S. Knight and co. presented Baron Rudolph, Over the Garden Wall and the New Secretary, 24th, 25th, 26th. Last week The Galley Slave and Impression were given before our large and well pleased audiences. Both plays were finely mounted, and the scenery was excellent. The co. was the best that has been seen here this season.

Low's Grand Opera House (W. H. Low, proprietor): House closed until Saturday evening, when Herne's Hearts of Oak will appear. Week of 23d. The Seven Sisters will be produced.

Theatre Comique (Hopkins and Mayon, managers): Arrivals—Harry Richmond, Lillie Hall, Billy Bryant, the Grimaldis, the Acme Trio, Thatcher and Adair, Baker and Burch. The bill last week was one of the best. The Remember Four, composed of Josie and Ella Love, Frank Carr and J. J. Quinlan, was the best feature of the entertainment, and received well earned recognition nightly.

Dime Museum: New faces: Frank Evans, Hermann and Lizzie Rice, the Marvin Sisters, Amelia Hill, who weighs three hundred and fifty pounds. In the Museum are Coleman and McCarthy, Blake and Robertson, the Weston Children, Lake Brent, Robert T. Tyrrell and Annie Nelson.

NEWPORT.

Newport Opera House (Henry Bull, Jr., manager): Dan's Fellahtoon to fine style to fair house 3d. A new curtain was unveiled for the first time 3d. It is a drapery with a medallion center—sunlight scene. Reflects great credit upon the artist, Mose Bloom, who has also painted some very fine scenery for the house.

## SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): The bands were occupied, 9th and 10th, by Dudley Mc.Adow's co. in Beats of Hope. On Wednesday night the audience was the largest, with one exception, that has graced any performance this season, the exception being Pinafore; but on Thursday night a crowded house greeted the co. Both pieces, as rendered by the Dudley-ites, were well rendered and very much enjoyed. Friday and Saturday nights and Saturday matinee, May Blossom co. gave their fine performances before full houses. Business solid and more the audiences gave hearty applause. Every one was delighted. Ford's Opera co. on 16th for one week.

Hibernian Society Assembly Hall gave five committee dress evenings and two matinees, at the Agricultural Hall, before good paying audiences. Both music as to discovered by this excellent band to always appreciated in Charleston. Barnes will go to Columbia, S. C., on 20th inst., where he will play during the State Fair, then go to Boston for the Winter.—John E. Owens has gone to his home near Baltimore. W. T. Keogh, his courteous assistant, is officiating in his stead as manager.—I beg to acknowledge with thanks the courtesies extended to me by Mr. Redmond, of the May Blossom co.

COLUMBIA.

Opera House (Eugene Conner, manager): Conner's Humanity co. in The Banker's Daughter 3d, to fair business. Ida Lewis sustained the role of Lillian Westbrook admirably and received rounds of applause.

## TENNESSEE.

MEMPHIS.

Ludwig Theatre (Joseph Smith, manager): Barlow-Wilson Minstrels appeared to very large houses 4th and 5th, and gave the best minstrel show we have had this season. Gene's Opera co. appeared 9th, 10th, 11th and 12th, presenting Queen's Lace Handkerchief and Little Duke to fair houses. The co. is not very strong, and only passably under the circumstances. Crippled for the absence of Max Figaman and H. W. Waldo.

People's Theatre (Harry Walker, manager): The Fantastic Quartette are the main attraction. Houses fair.

CHATTANOOGA.

James Hall (George Southern, manager): The Private Secretary (H. M. Pitt), to a good house 3d. The performance was very satisfactory.

## TEXAS.

DALLAS.

Opera House (Charles Barnes, manager): Gene's Opera co. produced the Queen's Lace Handkerchief Oct. 31, to a fair house. Bandit King, 1st, to a splendid house, there being standing-room only in the 1st circle and gallery. J. H. Wallick and his wonderful animal actors were especially good, as was Fred. Lyons as Old Rob with banjo solos, dances, etc. Geo Williams 3d, in One of the Finest to a good house. Devil's Auction 4th and 5th to fair house, the performances was good and kept the audience in roars from beginning to end.

GALVESTON.

Tremont Opera House (H. Greenwald, manager): Gallagher, Gilmore and Gardner's Extravaganzas, The Devil's Auction, rounded up a three night's engagement Oct. 29. The gorgeousness of the scenery and the Tropical costumes of the ladies drew out large and animated houses. In the specialties line the show is undeniably good. Some of the adjuncts, particularly the acrobatic features, are excellent. Tony Denier's Humpty Dumpty followed 30th, and gentrified to very fair attendance. The leading features of the performance demonstrate that Tony is keeping up with the procession.

Arena: Sells Brothers' Circus and Menagerie 3d. The performance is somewhat stereotyped and the animals rather old and musty. Judging, however, from the proportions of the attendance, we should say, despite the hard times and the crisis of election, the usual number of cooking-stoves had been pledged to pay entrance fees.

AUSTIN.

Millett's Opera House (F. Millett, manager): Oct. 30 and 31, Lilly Clay's Adamless Eden co. to a good house first night, but very slim second. The performance was very poor. The audience was composed of the male sex entirely. C. D. Bishop and co. played 3d to a crowded house, in The Widow Bedott. Mr. Bishop is as funny as ever. Good support. Tony Denier's Humpty Dumpty 5th, to a good house. Gave a good performance. Geo Williams in One of the Finest 6th to a fair house.

Items: The C. B. Bishop co. have been in town, all of election week, rehearsing their new play by Charles Hoyt, called A Case of Wine, which they will produce 14th and 15th.

SHERMAN.

Sherman Opera House (C. W. Bassell, manager): A large and well pleased audience greeted Lizzie May Ulmer Oct. 31. Miss Ulmer fairly captivated our good people and can always command a good house. Her support was excellent. Particular mention may be made of Harry Robinson and George Ames. Rooney Rye the 3rd and 4th. Good house the first night; only fair second. They carry their own scenery, which is very fine, and gave a splendid performance. Whitney's Hidden Hand co., 6th, played to a very small audience. Every one enjoyed it very much, and they deserved a good house, but being election night one could not expect anything different. A good sized audience assembled to greet T. W. Keene, 7th, in Macbeth. It was Mr. Keene's first visit to Sherman, and all were anxious to compare him with our favorite, Wardo. The latter did not suffer in the comparison. Mr. Keene's support was very good, Miss Hamblin and P. C. Hager especially so.

HOUSTON.

Pillot's Opera House (J. E. Reilly, manager): Opening, Oct. 30. The Devil's Auction co. played three nights and a matinee. Business good. An Admission Eden to full house, 9th.

Arena: Sells Brothers' Circus gave two performances 4th. First-class show and large crowds.

FORT WORTH.

Fort Worth Opera House (Mrs. Charles Beaton, manager): J. H. Wallick, with his thrilling blood-and-thunder drama, Bandit King, appeared Oct. 31, to a full house. The gallery was packed and every guest drawn was followed by a storm of applause. Fred. Lyons the negro and the two horses were the best features of the show. Gene's English Opera co. in very poor opera bouffe, with the exception of Bessie Grey and Joseph Grossmith, Jr., appeared matinee and evening, 1st, in Little Duke and Queen's Lace Handkerchief. Miss Grey and Mr. Grossmith, Jr., were well received. The latter as the Prime Minister in Strauss' charming opera took the house by storm. Mr. Gene should cast around and find a tenor. His co. needs one very badly. We were favored 3d, with the spectacular Devil's Auction; played to an immense audience. A rumor that circulated before the arrival of the co., to the effect that the performance savored of immorality, accounts for the scarcity of ladies in the audience. Our people are not educated up to the ballet. In time they will learn to appreciate it, and town is certainly instead of immoral. The performance was good. Geo Williams as One of the Finest paraded his beat on our stage, election night, and smiled on he viewed the large audience in front of him. Gen' does of humor caught the house at once, and a smile prevailed every face from the opening to the close of the performance. Election returns were read from the stage. Rooney Rye, with its picturesque scenery and thrilling situations, was well received 5th and 6th. The co. presenting it in a good one throughout, and interest in the play never lagged. This is the first melodrama we have had this season, and as it is this class of play draws best in Texas, we should have more of them. Neil Burgess, 10th; Fred. Warde, 11th and 12th; Cal Wagner, 14th; Hidden Hand, 15th.

Items: This week's attractions comprise nothing but one, of sterling merit. Manager Beaton deserves great credit for his splendid bookings. The only objection that could be found in the frequency with which we are treated to performances. Two nights a week is as often as the management can expect to fill the house. Mr. Beaton left here 9th, to take Professor Pratt, the ghost-midget, on the road. Mr. Beaton has a five-year contract with the professor, which will likely embrace a trip to Australia.

TYLER.

Alberson's Opera House (E. Alberson, manager): Wallick's Bandit King co. gave a performance 5th. Owing to a high political meeting the attendance was only medium. The troupe was deserving of a full house, for they play well.

Items: C. W. Mitchell, business manager of the Mabel Stanton comb., was married to Miss Theodosia E. White, of this city, on the 31 inst., and the bridal party left on the train for Little Rock to join the co.

## VERMONT.

BURLINGTON.

Howard Opera House (H. B. Walker, manager): The Corinne Merrimakers had a good house 6th. Little Corinne is a favorite here, and always receives a good audience.

## VIRGINIA.

NORFOLK.

Academy of Music (H. D. Van Wyck, manager): May Blossom, 5th, to extra large business. Now that the election is over, we look for better patronage at the theatre than has been given for some time past, and almost any attraction will do well here for some time.

RICHMOND.

Theatre (W. T. Portell, manager): Owing to the cancellation of Mme. Janauschek and the Abbie Carrington Opera co. the Theatre has been closed since the 4th, and will not open again until the 12th, when Maude Granger commences an engagement of three nights in Lynwood.

Dime Museum: Harris' Opera co. rounded the house twice a day last week. The Mascots and Olivette were produced and gave general satisfaction. This week, Pinafore and the Chimes of Normandy by the same co.

Coulson (W. W. Putnam, manager): In consequence of reducing the price of admission to two cents, business has greatly increased. Curtis and O'Donnell, expert dancers and Gaudge W. Wills were the new faces last week.

## WEST VIRGINIA.

WHEELING.

Opera House (W. S. Penn, manager): Young Mrs. Winthrop was presented, 6th, to a very fair audience, and all present were very much pleased. Ryley and Schuster's Minstrels, 13th; Seven Sisters, 16th, 17th and 18th.

Academy of Music (Charley Shay, manager): Barnes and Austin Allied Attractions week of 31st, 1, to very good business. Sullivan's Mastodons, week of 13th.

## WISCONSIN.

MILWAUKEE.

Grand Opera House (H. L. Hardt, manager): Although the city has been in a state of excitement over election for the past three weeks, the theatres have done remarkably well. Barrett presented Francesca da Rimini, Oct. 31, to an audience which passed the house to the doors, and which was not sparing in demonstrations of approval. Mr. Barrett was called before the curtain after each act by a storm of bravos. Mr. Barrett's acting of Lancelot was not quite so vigorous as when here last, but is more finished and consistent. Louis James played the Ford capitally. Miss Wainwright has considerably improved her Francesca. F. C. Bangs, as Count Paolo added much to the strength of the cast. Mandeny and Overton's Wagers 3d to 5th, opened 6th for a four night's engagement to good business. The play is very sensational and opposite more to the gallery than to the cultivated portion of the audience. Company strong. The engagement of Margaret Mather began 6th, to continue until the 9th. Romeo and Juliet was the opening piece. As Juliet Miss Mather was all that could be asked. Her portrayal of the young, impressive, loving Capulet was excellent, and won her many recalls. The balcony and potion scenes were particularly well done. Minna Leverich, as Mercutio, carried off the honors in the support. The Romeo of Frederick Paulding is a sentimentless piece of acting, but the gentleman should remember that the theatres were not made expressly for him to act in. With these exceptions the support is one of the best. Hamlet 7th, Honeymoon Saturday matinee, and Macbeth 8th.

Academy of Music (Harry Deakin, manager): Election returns were received last Tuesday, and during the intervals Mrs. Forbes, the Arlington quartette, and Thiele's orchestra rendered various selections. The house was packed by a mob of enthusiastic men, whose yells were deafening at every despatch.

Items: Speaker of the House, a one-act sensational play in three acts and two holidays, is the attraction at Deakin's this week.—The Dime Museum still draws large crowds, and Manager List looks happy and prosperous.—The dramatic reporters of the Sentinel and Wisconsin are considered to election fever and announced that the Wagers of the engagement closed with the Monday evening performance, and there would be nothing at the Opera House Tuesday evening. In consequence Manager Ludlow was searching for more.—A game of chess with living figures will be played upon the Opera House stage, 16th.—Manager Marsh of the Opera House is taking particular pains in regard to stage matching. That of Francesca da Rimini and Juliet were very fine.

MADISON.

Opera House (George Burroughs, proprietor): Margaret Mather in The Honeymoon, 9th, to a fair house. The Emma Abbott Opera co., 17th.

SHEBOYGAN.

Sheboygan Opera House (J. M. Kohler, manager): The Hermann Military Band occupied 3d and played to a good house. The manager of the band informed me that they had a furlough of six months, which expires this month, and that by the 1st of December they would be home again.

Items: I was glad to read in last week's Mirror that Cassie Radcliffe (who was the leading lady in our stock co. last summer) has secured an engagement with Katie Putnam. I think Miss Radcliffe is one of the sweetest and most charming actresses in the profession.—S. B. Bowers, in advance of the Wagers of Sin co., was in the city 1st. The co. has the handsomest paper seen here since the Madison Square forces visited us.

OSHKOSH.

Grand Opera House (R. L. Marsh, manager): Maubury and Overton's Wagers of Sin co. 6th, gave us one of the best and most even presentations we have been favored with for some time. It is a relief to have a smooth, well balanced performance, such as this co. gives. The spectator is carried along with the play, with no "sticks," loose scene-shifting or other such annoyances common to the average traveling co. The audience was quite enthusiastic.

## CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager): Joseph Murphy in Kerry Gow and Shaun Rhue closed a successful week, 5th; Private Secretary, 12th, week.

Queen's Hall (Henry Thomas, manager): The Carreno Concert took place, 4th, before a large and fashionable audience. Madame Carreno played as well as ever. Alfred Wilkie sang satisfactorily.

Royal Theatre Museum (Spencer and Jacobs, managers): Uncomfortably filled every night. The bill last week was Cupid, a spectacular piece, by the Silbon-Elliott co. Monte Cristo will be the production next week, with J. H. Gilmour in the title role.

Montreal Theatre Museum (Larry Howard, manager): A version of Mark Twain's Roughing It, was put on 3d, and ran all week to good business. The only praiseworthy feature of the performances were the performing dogs. The play and the co. were about as vile as could be.

OTTAWA.

Grand Opera House (John Ferguson, manager): Rhea, supported by a strong co., presented Vesper, Free-Free and Unequal Match, 4th and 5th, to full house. Mlle. Rhea was presented with two beautiful flower baskets by French citizens. W. J. Scanlan closed week, in Friend and Foe and The Irish Minstrel to light business although worthy of crowded houses.

TORONTO.

Grand Opera House (G. B. Sheppard, manager): Richard Reed made his first appearance in this city 3d, in Hamlet, before a large audience, who were ready to cheer at the end of the performance that Reed is the born hamlet-actor. The same play was repeated till matinee 6th (Thanksgiving Day), when Check was cut out and filled out the week to uniform good attendance. Mr. Reed is a very clever comedian, and every opportunity is given him to display his talents to both given. He will be gladly welcomed back next season. Rhea will appear week of 16th. She will present only three plays during the engagement, viz—Vesper, Free-Free and An Unequal Match. The advance sale has been large and a good week's business will doubtless be the result.

People's Theatre (W. J. Hill, manager): Agnes Wallace-Villa comb., announced for week of 7th, did not appear. The house has again changed hands, having been passed over to Messrs. Morton and co., who have engaged Alf. Fisher to manage it for them. Opera week of 14th with Gray and Stevens in Sale from the Storm.

LONDON.

Grand Opera House (J. B. Davidson, manager): Lights o' London was the attraction last week. Fine entertainments. Good business. The scenery is an attraction on ever, with each week more. Storm-Beaten holds the boards for four nights of this week.

CHATHAM.

Grand Opera House (Peter Sutherland, manager): Stanford-Foster co. greeted by an enthusiastic and overflowing audience, 1st. W. Stafford gave a very finished Hamlet, and was called before the curtain repeatedly. The co. is an efficient and strong one. Their mode of advertising is due mainly to the persistent efforts of James A. Merrill, business manager; Baby Baby co., 10th; Rhea, 23rd.

Items: Mr. Witting, the manager of Stanford-Foster co., spent Saturday and Sunday of last week with us. The co. has met with great success throughout its Canadian tour.—The Governor-General, Lord Lansdowne, went his regrets, being unable to attend the performance.

HAMILTON.

Grand Opera House (J. M. Lathrop, manager): The Craddock Hazel Kirke co. opened the week, appearing before a very fair audience and giving an excellent performance. Miss Russell being ill Miss Stockton was brought on from New York to relieve her. Her interpretation of the character of Hazel was very acceptable. The Taylor Comedy co. came, 4th, and entertained two nights and matinee to light business. The support was very indifferent. The Stanford-Foster co. appeared, 7th, 8th, and matinee, to paying business. Miss Foster was unable to appear, 7th, on account of illness. Miss Wood filled her place and was almost as acceptable as the star would have been.

BROCKVILLE.

Opera House (George T. Pollard, manager): W. J. Scanlan and co. played The Irish Minstrel to good houses, 9th, with matinee. Much improvement in Mr. Scanlan's acting since his last visit.

ST. JOHN, N. B.

Mechanics' Institute (P. A. Melville, lessee): The Boston Museum closed a four-nights' engagement, 5th. Business was very large. Co. one of the best seen here in years.

Items: J. H. Murray in Rip Van Winkle, 24th, for one week.—It is said that the T. P. W. Minstrels are to appear here Jan. 3, for three nights.

## DATES AHEAD.

Managers of travelling companies will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

A Mountain Pink Co. (Bella Moore): Huntsville, Ala., 13; Talladega, 14; Columbus, 15; Jacksonville, 16; Gadsden, 17; Rome, Ga., 18; Dalton, 19; Chattanooga, Tenn., 20; Sparta, 21; Nashville, 22; Bowling Green, Ky., 23; Hopkinsville, 24; Clarksville, 25; Nashville, 26; Murfreesboro, 27; Lebanon, 28; Gallatin, 29; Bowling Green, Ky., 30; Hopkinsville, 31; Nashville, Dec. 1; Sterling, 2; Chattanooga, 3; Knoxville, 4; Bristol, 5; Lynchburg, 6; Danville, 7; Richmond, Va., 8; Petersburg, 9; Norfolk, 10; Richmond, 11; Washington, D. C., 12 to 24.

A Mountain Pink (Adam E. Stamp): Amherst, 13; Stephens, 14; Fayette, 15; Sidney, 17; Lima, 18; Van Wert, 19; Fort Wayne, Ind., 20; Adrian, Mich., 21; Coldwater, 22; Lansing, 23; Flint, 24; Tecumseh, 25; Detroit, 27 to 30.

Annie Williamson, 20, week; Philadelphia, 27, week.

Annie Wallace's Co.: Hollis Street, 20, week.

Anderson's Bon Ton Co., No. 2: York, 13; Hanover, 14; Frederick, Md., 15; Hagerstown, 17; Chambersburg, Pa., 18; Carlisle, 19; Harrisburg, 20; Lebanon, 21; Pottsville, 22; Mahanoy City, 23; Ashland, 24; Lockport, 25; Bloomsburg, 26; Hazleville, 27.

A Ward's Humor Co.: Peoria, Ill., 13, 14.

Ada Adamson Burlesque Co.: New Orleans, 20, week; Natchez, Miss., 27; Jackson, 28; Vicksburg, 29; Memphis, Tenn., 30; Evansville, Ind., 31; Cairo, Ill., 32; Chicago, 33, week; Milwaukee, Dec. 4, week.

Annie Bernard: New Orleans, 20, week.

Alf Wyman: Valparaiso, Ind., Nov. 14, 15.

Annie Wallace Co.: Washington, 20, week.

Baxter and Farmer: Rochester, N. Y., Nov. 20, week; Syracuse, 27, 28; Jamestown, 29.

Barney Carroll's Water Elves Co.: South Bend, Ind., 17; Toledo, 18, 19, 20; Sandusky, 21; Akron, 22; Newcastle, Pa., 23; Pittsburg, 24, week; Braddock, Dec. 1, week; Williamsburg, 8, week; 9th, 10; Sterling, 11; Chattanooga, W. Va., 12, 13, 14; Logan, 15; Point Pleasant, 16; Fort Henry, 17; Kanawha, 18; Burlington, Vt., 27.

Barton Hesselt Burly Co. (incl. Smith Russell): Lawrence, Mass., 17; Watertown, 18; Concord, N. H., 19; Manchester, 20; Lowell, Mass., 21; Lynn, 22; Salem, 24; Gloucester, 25; Lawrence, 26, 27; Fall River, 28, 29; New Bedford, Dec. 1; Newport, R. I., 2; Taunton, Mass., 3; Pawtucket, R. I., 4; South Attleboro, Mass., 5; Worcester, 6; Fitchburg, 7; Gardner, 8; Holyoke, 11; Springfield, 12, 13.

Bijou Dream Co.: Kansas City, 20, week; Topeka, 27, 28; Leavenworth, 29, 30; Atchison, 31, 32; Council Bluffs, 34, 35; Shenandoah, 36, 37; Des Moines, 38, 39; Chicago, Dec. 1, two weeks.

Boston Theatre Variety Co.: Chelsea, Mass., Nov. 20; Salem, 21; Lynn, 22; Portsmouth, N. H., 23; Lewiston, Me., 24, 25; Bangor, 27, 28; Gardiner, 29; Portland, 30; Haverhill, Mass., 31.

Boston Museum Co.: Haverhill, Mass., 23; Chelsea, 24; Brockton, 25—close.

Bunch of Keys (Frank Sanger, manager): N. Y. City, 20, week; Harlem, 27, week; Albany, 24, 25; Syracuse, 27, 28, 29; Rochester, Dec. 1, week; Troy, 8, 9, 10; Providence, 22, week.

Bunch of Keys (Dudley Sheldon, manager): Petersburg, Va., 13; Washington, Del., 14; Bethlehem, Pa., 15; Allentown, 17; New Brunswick, N. J., 18; Orange, 19; Morristown, 20; Paterson, 21, 22; Yonkers, 24; Poughkeepsie, 25; Rondout, 26; Amsterdam, 27; Saratoga, 28; Burlington, Vt., 29; Ogdensburg; N. Y., Dec. 1; Oswego, 2; Auburn, 3; Ithaca, 4; Elmira, 5; Cortland, 6.

Bunch of Keys Co. (Bride and Frost): Dubuque, Ia., 13; Marion, 14; Cedar Rapids, 15.

Barney McAuley: Savannah, Ga., 12, 13; Macon, 14, 15; Atlanta, 17, 18; Rome, 19; Chattanooga, Tenn., 20; Huntsville, Ala., 21; Columbia, Tenn., 22; Lexington, Ky., 24, 25; Frankfort, 26; Louisville, 27, 28, 29.

Clara Morris: Chicago, Nov. 20, two weeks.

Crowell's Brooks's Daughter Co.: Atlanta, Ga., 13; Newnan, 14; Opelika Ala., 15; Montgomery, 17; Selma, 18; Meridian, Miss., 19; Birmingham, Ala., 20; Gadsden, 21; Chattanooga, 22; Knoxville, 24, 25; Murfreesboro, 26; Columbia, 27; Nashville, 28, 29.

Charlotte Thompson: Troy, 13, 14, 15; Albany, 17, 18, 19; N. Y. City, Dec. 4, two weeks.

C. A. Gardner's Kaki Co. (T. C. Lombard, manager): Marquette, Ia., 13; Anamosa, 14; Montezuma, 15; Dubuque, 17; Independence, 18; Waterloo, 19; Cedar Rapids, 20; Muscatine, 21; Clinton, 22; Sterling, 24; Galesburg, 25; Monmouth, 26; Burlington, Ia., 27; Mt. Pleasant, 28; Ft. Madison, 29; Keokuk, Dec. 1; Peoria, Ill., 2; Bloomington, 3; Jacksonville, 4; Springfield, 5; Alton, 6.

C. B. Bishop: San Antonio, Tex., 13, 14.

Cassie Swain: Louisville, 20, week; New Orleans, 27, week.

Called Back Co. (R. B. Mantell): Indianapolis, Nov. 13, 14, 15; Washington, 17, week; Brooklyn, 24, week.

Carnes of London: Newark, 20, week; Baltimore, 27, week.

C. L. Davis: Williamsport, Pa., 13; Wilkesbarre, 14; Clevenger's Cabin Co.: Delaware, O

Ind., 29; Lafayette, 30; Logansport, 31; Richmond, 1; Springfield, O., 2; Columbus, 3-5; Wheeling, W. Va., 6; Akron, O., 7; Akron, O., 8; Youngstown, 9; Meadville, Pa., 10; Cleveland, 11, 12, 13; Pittsburg, 14, week; Cleveland, 15, 16, 17; Pittsburg, 18, week; Lancaster, 20, week; Washington, 21, week.

Barlow-Gossage Co.: Cleveland, Nov. 30, week; Pittsburg, 23, week.

Barr, Robert, Columbus, 23; Springfield, 24; Dayton, 25; Indianapolis, 27, 28, 30; Louisville, 31; Terre Haute, Ind., 1; Evansville, 2; Cairo, Ill., 3; Paducah, Ky., 4; Nashville, 5, 6; Memphis, Tenn., 7, 8, 9; Nashville, 10, 11, 12.

Pollock Secretary Co.: No. 2: San Francisco, 20, four weeks.

Pollock Secretary Co.: No. 3: Montreal, 20, week.

Pollock Manikin: Quebec, Can., 20, week; Three Rivers, 27, 28, 29; Holland, Vt., 30, 31.

Pollock McAllister: Draper, 23, week.

Pollock's Jay Pond Co.: Nashville, Tenn., 23, 24, 25; Louisville, 27, week; Cincinnati, 24, week.

Porter of Maine Co.: Pittsburg, 20, week; Baltimore, 27, week; Washington, 28, week; Brooklyn, Dec. 4.

Queens Co. (Tillotson and Williams): Baltimore, 20, week.

Rankin's 9-and Co.: Saratoga, N. Y., 23; Amsterdam, 24; Cohoes, 25; Troy, 26; Gloversville, 27; Oneida, 28; Syracuse, 30; Norwich, 31; Lyons, 1; Rochester, 2, week.

Rand, Tennie, 20, week; St. Catherines, Ont., 27; Chatham, Ont., 28; Ann Arbor, Mich., 29; Toledo, 30, 31, 1; Detroit, Mich., 2, 3, 4.

Rand Boys Co.: Buffalo, 20, week; Syracuse, 27, week.

Rand Sisters: Memphis, Tenn., 20, week.

Rolland Sisters: Lockport, N. Y., 23; Oswego, 24; Auburn, 25; Rome, 27; Utica, 28; Amsterdam, 30; Albany, 31, 1, 2; Watertown, 3; Malone, N. Y., Dec. 6, week.

Rooney and Carter: Columbus, 20, 23, 24; Rochester, N. Y., 26, 27, 28; Springfield, Mass., 29, 30.

Rooney-Bassett Co.: Richmond, N. Y., 23, 24, 25; Buffalo, 27, week; Troy, 29, 30, 1; Manchester, 2; New Haven, 3, 4; Bellows Falls, Vt., Dec. 5; Keene, N. H., 6; Brattleboro, Vt., 7; Greenfield, Mass., 8; Philadelphia, 9, week.

Rose's Universal Pantos: Hartford, Ct., 23; Norwich, 24; Taunton, N. J., 25; Pittsburg, Pa., 27, week; Rochester, N. Y., 24, 25, 26, 27; Bradford, Pa., 28; Erie, 29; Columbus, 30; Dec. 1, 2, 3.

Rosenthal Bros Co.: Quebec, Can., 20, week; Montreal, 27, week; Chicago, 24, week; Cincinnati, 1, week.

Rosenthal Bros Co.: D. Austin, Tex., 20, 23; San Antonio, 24, 25; Galveston, 27, 28, 29; Houston, 30, 31, 1; New Orleans, 2, 3, 4; Natchez, 5; Columbus, Ga., 6, 7, 8; Atlanta, 9; Columbus, Ga., 10.

Rentzsch's Pantomimes: Troy, O., 23; Piqua, 24; Marysville, 25; Delaware, 26.

Rhodes' McWade: Quebec, Can., 20, week; Three Rivers, 27, 28, 29; Holland, Vt., 30, 31.

Price McAllister: Draper, 23, week.

Richmond Jay Paine Co.: Nashville, Tenn., 23, 24, 25; Louisville, 27, week; Cincinnati, 24, week.

Robson & Crane: Quebec, Can., 20, week; Three Rivers, 27, 28, 29; Holland, Vt., 30, 31.

Rogers' Minstrels: Chicago, 20, week; Indianapolis, Ind., 24, 25.

Rogers' Philadelphia, Dec. 20, week; Chicago, 27, week; Indianapolis, Ind., 24, 25.

Rogers & Co.: Buffalo, 20, week; Toronto, 27, 28, 29; Rochester, 30, 31, 1, 2; Cincinnati, 24, 25, 26; Syracuse, 27, 28, 29.

Rolfe & Maguire Co. (F. C. Bangs): Racine, Wis., 23, 24; Fond du Lac, 25; Green Bay, 27; Oshkosh, 28, 29; Manitowoc, 30; Sheboygan, 31; Rockford, Ill., 1, 2; Huron, 24; Freeport, 25; Dubuque, 26, 27.

Rogers Kane Co. (Ike Rogers): Pittsburg, 20, week; Newark, N. J., 27, 28, 29; Jersey City, 30, 31, 1; N. Y. City, 24, week.

Rose Sisters Reunion: Milwaukee, 20, week.

Sayles Rayfield Co.: Holyoke, Mass., Nov. 27; Providence, 24, week; Williamsburg, Dec. 1, week.

Stratford's Co. (Waverly's): Troy, Ala., 24, 25; Anniston, Ga., 27; Albany, 28; Eufaula, Ala., 29, 30, 31; Troy, 25; Selma, 24.

Saulsbury's Troubadours: Cedar Rapids, Ia., 23; Burlington, 24; Quincy, Ill., 25; St. Louis, 27, week; Sedalia, Mo., 29; Leavenworth, Kan., 30; Kansas City, 28, 27, 28, 29; Topeka, Dec. 1, 2; Lawrence, 3; St. Joe, Mo., 4; Omaha, 5, 6; Denver, 8, week.

Shadows of a Great City Co.: Elmira, N. Y., 22, 23; Utica, 24, 25; N. Y. City, 26, week; Philadelphia, 29, week; Washington, Dec. 1 week.

Shaffner-Foster Co. (Edward Whitney, manager): Lynne, N. Y., 23; Spencer, 27, 28, 29; Hiawa, 30; Auburn, 31; 1; Oneida, 24; Rome, 25; Ogdensburg, 26, 27; Watertown, 28, 29.

Shook and Collier's Storm-Beaten Co. (Western): Pittsburg, 20, week.; Steubenville, O., 27; Wheeling, W. Va., 28, 29, 30; Zanesville, O., 31, 1; Columbus, 24, week.

Shook and Collier's Storm-Beaten Co. (Central): Lockport, N. Y., 27.

Shook and Collier's Ryan's Daughter Co.: Philadelphia, 20, week.

Sidney Comedy Co.: Wellington, Kan., 20, week; Harper, 27, 28, 29; Wichita, 30, 31, 1; Newton, 24, 25, 26; Halstead, Dec. 1, 2, 3; Hutchinson, 4 to 7; Nickerson, 8, 9, 10; McPherson, 11, 12, 13; Emporia, 25.

Stetts Dramatic Co.: Temple, Tex., 23, 24, 25; Waco (Races), 27, week.

Standard Dramatic Co.: Weldon, N. C., 28, week; Suffolk, 27, week.

Sunny Theatre Co.: Greenwich, Conn., 26; Westport, 27; Bridgeport, 28; Thomaston, 29; South Point, 30; Ansonia, 31; Stamford, 1; Milford, 24; Fair Haven, 25.

T. W. Keene: Brenham, Tex., 23; Waco, 24, 25.

Tennent's Black Flag Co.: Lafayette, Ind., 23; Fort Wayne, 24, 25; Chicago, 27, week; Cincinnati, 24, week.

Two Johns Co.: Parkersburg, W. Va., 23; Marietta O., 24; Newark, 25; Newcomerstown, Pa., 27; Youngstown, O., 28; Alliance, 29; Canton, 30; Columbus, 31; Delaware, 1; Springfield, O., 24; Urbana, 26; Piqua, 27; Richmond, 28; Cincinnati, Dec. 1, week.

Wages of Sin Co.: Chicago, 20, week; Baltimore, 27, week; Washington, 24, week; Philadelphia, Dec. 1, week.

Wallace's Lady Clare Co.: Philadelphia, 20, week.

W. J. Scanlan: Troy, 23, 24, 25; Washington, 27, week; Baltimore, 24, week; Philadelphia, Dec. 1, week.

W. E. Sheridan: San Francisco, Nov. 20—indefinite season.

Walker Whitside: Chicago, 27, week.

Wells-Fire Dora: Chicago, 3, two weeks.

Wallace's New Barney Kelly Co.: St. Louis, 20, week; Evansville, Ind., 27; Terre Haute, 28; Crawfordsville, 29; Andersonville, 30; Richmond, 31; Dupont, O., 22.

Young Mrs. Winthrop Co: Newark, N. J., 23, 24, 25; N. Y. City, 27, week.

Zazita (Tompkins and Hill's): Boston, Sept. 27—indefinite season.

Zozo Co.: Chicago, 23, week; Peoria, Ill., 27, 28; Decatur, Ill., 29, 30; Springfield, 31, 1; St. Louis, 24, week; Louisville, Dec. 1, week; Baltimore, 22, week; Philadelphia, 29, week.

## OPERA AND CONCERT COMPANIES.

Abt Gaynor Opera Co.: Chicago, 20, week.

Boston Ideal Opera Co.: Utica, N. Y., 23, 24; Syracuse, 25, 27; Rochester, 28, 29; Buffalo, 30, 31, 1.

Bijou Opera Co. (Orpheus and Eurydice): Jersey City, 20, week; Boston, 27, two weeks; Philadelphia, Dec. 1, week; Brooklyn, N. Y., 8, week; N. Y. City, 15, week.

Barnett-Morton Opera Co.: Worcester, Mass., 20, week; Providence, 27, week; Holyoke, 24, week.

Conried Metropolitans: Poughkeepsie, N. Y., Nov. 23, 24, 25; Trenton, N. J., 29 to 22.

Carleton's English Opera Co.: San Francisco, Oct. 13, four weeks; Salt Lake, Nov. 27, 28, 29.

Emma Abbott Opera Co.: Washington, 20, week.

Fay Templeton: Chicago, 27, two weeks.

Ford's Opera Co.: Charleston, S. C., 23 to 25.

Grau English Opera Co.: Hot Springs, Ark., 27, 28.

Gaiety Opera Co.: Detroit, 20, week; N. Y. City, 27, week.

Harris Opera Co.: Richmond, 20, week.

Hewitt's Minstrels: Baltimore, 20, week.

Johnson's Tennessians: St. Louis, 20, week, Cincinnati, 27, week; Louisville, 24, week.

Mme. Theo: St. Louis, 20, week; New Orleans, 27, two weeks.

Milan Opera Co: Washington, Nov. 20, week; Baltimore, 27, week.

McCaull's Bell Gwynne Co.: N. Y. City (Casino), indefinite season.

McCaull's Fatinitza Co.: Boston, 20—indefinite season.

McCaull's Dorcas Co.: Philadelphia, Nov. 20—indefinite season.

Mastodon's: N. Y. City, Nov. 20—season.

McGibeny Family: Dayton, O., 20.

Norcross Opera Co.: N. Y. City, 20, two weeks.

Rafael Joseffy: San Francisco, Oct. 16, one month; Butte City, Mont., 24, 25; Helena, 27, 28.

Raven's American Band: Columbia, S. C., 23, 24, 25.

Thompson's Opera Co.: Jersey City, 23, 28, 29.

Wilbur Opera Co.: Baltimore 23 to 25; Norfolk, Va., 27, 28; Richmond, 29 to 31; Shenandoah, Pa., 24, 25; Plainfield, N. J., 26; Hartford, Ct., 27; Thomaston, 28.

## MINSTREL COMPANIES.

Barlow-Wilson: Cincinnati, 20, week; Dayton, O., 24; Springfield, 25; Columbus, 26; Piqua, 27; Ft. Wayne, Ind., 28; Fullman, Ill., 29; Chicago, 24, week.

Baird's: Louisville, 20, week.

Cowden and Hamilton's: McLean, N. Y., 23; Forestville, 24; Gowanda, 25.

Callender's New: Cleveland, O., 23, 24, 25; Jamestown, N. Y., 27.

Cassidy's: Fairbury, Neb., 23; Hastings, 24, 25; Beloit, Kan., 27; Junction City, 28; Abilene, 29; Topeka, 30; Osage City, 31.

Cal Wagner's: Hot Springs, Ark., 23.

Gorton's New Orleans: Ashby, Ky., 23; Centralia, 24; Bloomington, Ill., 25; Springfield, 27; Peoria, 28.

Hyde and Behman's: Zanesville, O., 23; Steubenville, 24; Wheeling, W. Va., 25; Pittsburg, 27, week.

T. P. W.: Louisville, 23, 24, 25; St. Louis, 27, week; Chicago, 24, week.

## VARIETY COMPANIES.

Ambuscade Four: Chicago, 20, week.

Bayley's Bright Lights: Allentown, Pa., 28.

Darrow-Austin Allied Attractions: Cincinnati, 20, week; Chicago, 27, week; Milwaukee, 24, week; Chicago, Dec. 1, week; Indianapolis, 8, week; Chicago, 15, week; Minneapolis, 22, week.

Dominion Musical: Newark, 27, week.

Howard Athenæum Co.: Brooklyn, 20, week; Philadelphia, 27, week; Baltimore, 24, week; Pittsburg, Dec. 1, week; Buffalo, 8, week; Detroit, 15, 16, 17; St. Louis, 22, week; Chicago, 29, week.

Hallen and Hart Co.: Boston, Nov. 20, week; Brooklyn, 27, week; Albany, 24, week; Buffalo, Dec. 1.

Harry Rickaway: Providence, 20, week.

Ike Rogers' Mastodons: Minneapolis, 20, week.

Kennedy Co.: Philadelphia, 20, week; Baltimore, 27, week; Buffalo, 24, week.

Lafayette Dear Surgeon Co.: St. Louis, 20, week; Belleville, Ill., 27; Milwaukee, 28 to 30; Chicago, 24, week.

Mahoney's Dear: Chicago, 20, week; Milwaukee, 27, week; Chicago, 24, week.

Mc. ever and Mack: Peoria, 20, 23; Jacksonville, Ill., 24; Decatur, 25; St. Louis, 27, week; Chicago, 24, two weeks.

New Rentz-Santley Co.: Pittsburg, 20, week; Chicago, 27, week.

Pat Rooney's Co.: Louisville, 20, week.

Rice and Barton's: Chicago, Dec. 20, week; St. Albans, Vt., 27, 28; Rutland, Mass., 29, 30; Springfield, 31, 1; Providence, 24, week; N. Y. City, Dec. 8.

Sweeney's Female Minstrels: Montreal, Jan. 25.

## MISCELLANEOUS.

Adams' Heavy Dramatic Co.: Chicago, 20, two weeks; Springfield, 24, week.

Acme Dime Co.: Battle Creek, Mich., 24, week.

Allen and Conroy (Illusionists): N. Y. City, 20, two weeks.

Lovejoy and Bell-Romaine: Richmond, Ind., 23, week; Crawfordsville, 24, week; Danville, Ill., Dec. 1, week.

Hoyt's Heavy Dramatic Co.: Salem, N. J., 23; Alexandria, Va., 24; Culpeper, 25; Richmond, 27, 28; Petersburg, 29; Henderson, N. C., 30; Goldsboro, 31; Raleigh, 1; Fayetteville, 2; Sanford, 3; Columbia, 4; Florence, S. C., 5; Darlington, 6; Sumter, 7; Kingstree, 8; Georgetown, 9; Conway, 10; Wilmington, Del., 27; Wilmington, Pa., 28; Lancaster, 29; Harrisburg, Dec. 1, week; Philadelphia, 8, week; Baltimore, 15, week; Washington, 22, week.

Hoyt's Comedy: Chicago, 20, week; Milwaukee, 27, week; Chicago, 24, week.

Hoyt's Dear: Chicago, 20, week; Milwaukee, 27, week; Chicago, 24, week.

Hoyt's Wife: Peoria, 20, 23; Jacksonville, Ill., 24; Decatur, 25; St. Louis, 27, week; Chicago, 24, two weeks.

New Rentz-Santley Co.: Pittsburg, 20, week; Chicago, 27, week.

Pat Rooney's Co.: Louisville, 20, week.

Rice and Barton's: Chicago, Dec. 20, week; St. Albans, Vt., 27, 28; Rutland, Mass., 29, 30; Springfield, 31, 1; Providence, 24, week; N. Y. City, Dec. 8.

Sweeney's Female Minstrels: Montreal, Jan. 25.

## CIRCUSES.

Barnett's: Dallas, Tex., 23, 28.

Cowen-Jackson: Tony City, Nov. 30.

Howes': Greenville, Ala., 23; Evergreen, 24; Pensacola, Fla., 25; Mobile, Ala., 27; Selma, Miss., 28; Eutaw, 29; Tuscaloosa, Ala., 30; Tuscumbia, 31; Florence, 1; Athens, 2; Huntsville, 3; Decatur, 4; Cleveland, 5; Chattanooga, 6; Rome, Ga., 7; Dalton, 8; Cartersville, 9; Atlanta, 10; Birmingham, 11; Anniston, 12; Talladega, Ala., 13; Birmingham, 14; Tuscumbia, Ala., 15; Birmingham, 16; Selma, 17; Montgomery, Ala., 18; Eufaula, 19; Albany, Ga., 20; Thomasville, 21; Tallahassee, Fla., 22; Quincy, 23; Gainesville, 24; Ocala, 25; Orlando, 26; Sanford, 27; Jacksonville, 28; Gainesville, 29; Live Oak, 30; Madison, 31; Monticello, 1; Thomasville, Ga., 2; Albany, 3; Eufaula, Ala., 4; Montgomery, 5; Selma, 6; Meridian, Miss., 7; Jackson, 8; Vicksburg, 9; Aberdeen, Miss., 27; Memphis, 28, 29, 30.

Lent Comedy: Portland, Ore., 20, week.

Lingard's Band: Philadelphia, 20, three weeks.

Lingard's Excursion: Toledo, O., 20, week; Cleveland, 27, week; Philadelphia, 24, week.

Little Magician: Goldsboro, N. C., 24, 25; Wilmington, 27, 28; Sumter, 29, 30, 31; Columbia, 22.

Lazar Olcott: Athens, Ga., 23; Augusta, 24, 25; Marion, 27, 28; Atlanta, 29, 30; Montgomery, Ala., 31, 1; Huntsville, 2, 3; Chattanooga, 27; Murfreesboro, 28; Hopkinsville, 29; Louisville, Dec. 1, 2, 3; Indianapolis, 4, 5, 6; Danville, Ill., 8; Jacksonville, 9; Little Rock, Ark., 11, 12; Pine Bluff, 13; Hot Springs, 15, 16, 17.

Lawrence Bennett: St. Paul, 20, week; Chicago, 27, three weeks; N. Y. City, Dec. 8.

Lotta o' London (Eastern): Brooklyn, 20, week; Poughkeepsie, 23, 24.

Lotta o' London (Western): Bay City, Mich., 22, 23; E. Saginaw, 24, 25; Detroit, 27, week; Chicago, 24, week.

Lewando Co.: Lynchburg, Va., 22; Richmond, 23, 24, 25; N. Y. City, Dec. 1.

Lizzie May Ulmer: Cairo, Ill., 23; Paducah, Ky., 24; Henderson, 25; Nashville, Tenn., 27, 28, 29; Louisville, 30, 31, 1; St. Louis, Dec. 1, week; Chicago, 8, week.

Lawrence: Baltimore, 27, week.

Lester Mulvey: Stamford, Ont., 23; Hamilton, 24, 25; Toronto, 27, week; Detroit, Mich., 24, 25, 26; Toledo, O., 27, 28; Lafayette, Ind., 29; St. Louis, Dec. 1, week.

Jane S. Mulvey (Kerry Gow): Medina, N. Y., 23; Lockport, 24; Jamestown, 25; Corry, 27; Franklin, Pa., 27; Huron, 29.

Lawrence Bagby: Columbus, O., 20, 21.

Jane T. Mulvey: Baltimore, 20, week; Philadelphia, 27, week; Pittsburg, 24, week; Washington, Dec. 1, week.

Jessie Jefferson: Bradford, N. Y., 23; Paterson, N. J., 25; Scranton, Pa., 27; Easton, 28; Trenton, N. J., 29; Bethlehem, Pa., 30; Washington, Del., 31; York, Pa., 22; Baltimore, 24, week; Philadelphia, Dec. 1, week; Washington, 8, week.

Jacques Kruger (Dramatic): St. Joe, Mo., 23; Omaha, Neb., 24, 25; Denver, 27, week.

Kate Claxton: Washington, 20, week; Wilmington, Del., 27; Trenton, N. J., 28; Lancaster, Pa., 29; Pottsville, 30; Reading, 31; Easton, 1; Williamsport, 2, week; Pittsburg, Dec. 1, week.

Katie Putnam: Selma, Ala., 23, 24; Columbus, 25; Jackson, 26, 27; Vicksburg, 24, 25; Aberdeen, Miss., 27; Memphis, 28, 29, 30.

Lotz Coulston: Portland, Ore., 20, week.

Lemoyne Sisters: Philadelphia, 20, three weeks.

Lemoyne Excursion: Toledo, O., 20, week; Cleveland, 27, week; Philadelphia, 24, week.

Lotta Raymond: Goldsboro, N. C., 24, 25; Wilmington, 27, 28; Sumter, 29, 30, 31; Columbia, 22.

Lizzie Olcott: Athens, Ga., 23; Augusta, 24, 25; Marion, 27, 28; Atlanta, 29, 30; Montgomery, Ala., 31, 1; Huntsville, 2, 3; Chattanooga, 27; Murfreesboro, 28; Hopkinsville, 29; Louisville, Dec. 1, 2, 3; Indianapolis, 4, 5, 6; Danville, Ill., 8; Jacksonville, 9; Little Rock, Ark., 11, 12; Pine Bluff, 13; Hot Springs, 15, 16, 17.

Lawrence Bennett: St. Paul, 20, week; Chicago, 27, three weeks; N. Y. City, Dec. 8.

Lotta o' London (Eastern): Brooklyn, 20, week; Poughkeepsie, 23, 24.

Lotta o' London (Western): Bay City, Mich., 22, 23; E. Saginaw, 24, 25; Detroit, 27, week; Chicago, 24, week.

Lewando Co.: Lynchburg, Va., 22; Richmond, 23, 24, 25; N. Y. City, Dec. 1.

Lizzie May Ulmer: Cairo, Ill., 23; Paducah, Ky., 24; Henderson, 25; Nashville, Tenn., 27, 28, 29; Louisville, 30, 31, 1; St. Louis, Dec. 1, week; Chicago, 8, week.

Lizzie Evans: Winnipeg, 20, week; Grand Forks, 25; St. Cloud, 26; Duluth, 27, 28, 29; St. Paul, Dec. 1, 2, 3; Minneapolis, 4, 5.

Lillian Bowen's Jollyettes: Memphis, 23, 24, 25; Vicksburg, Miss., 27, 28; Jackson, 29, 30; New Orleans, 24, week.

Louis Aldrich (My Partner): Belleville, Ill., 23; Henderson, Ky., 27; Evansville, Ind., 28; Vincennes, 29; Terre Haute, 30; Danville, Ill., 31; Lafayette, 22; Chicago, 24, week.

Lea Wertin: Boston, 23, week.

Lotta Ellani: New Haven, 20, week.

Louis Sylvester: Nebraska City, Neb., 23; Creston, Ia., 24; Chariton, 25; Oskaloosa, 27; Ottumwa, 28; Fairfield, 29; Keokuk, 30; Burlington, 31, 1; Muscatine, 24; Iowa City, 25; Cedar Rapids, 26, 27, 28; Davenport, 29; Rock Island, Ill., Dec. 1, 2; Moline, 3; Dubuque, Ia., 4, 5; Waterloo, 6; Manchester, 8.

Lotta: Boston, Nov. 20, four weeks.

Little's World Co.: Baltimore, 20, week; York, Pa., 27; Ashland, 28; Mahanoy City, 29; Tamaqua, 30, Easton, 31; Williamsport, 22.

Lotta Pomeroy: Jersey City, 21, 22.

Louis Casmir: Middletown, O., 23; Greenville, 24.

Leonidas: Brooklyn, 27, week; Boston, 24, week.

Lena Ashwell: Mahanoy City, Pa., 27, 28; Shenandoah, 29, 30; Mt. Carmel, 31, 22; Plattsburg, 24, 25; Lock Haven, 26; Williamsport, 27; Towanda, 28, 29.

H. B. Curtis: Brooklyn, 27, week; Williamsburg, 24, week; Hudson, Dec. 1; Troy, 2, 3; Newark, N. J., 4, 5, 6.

Mr. and Mrs. McKee Rankin: Williamsburg, 27, week.

May Hayden: Augusta, Ga., 23; Atlanta, 24, 25; Chattanooga, 27; Birmingham, 28; Selma, 29; Montgomery, 30; Mobile, 31, 22; New Orleans, 24, week; Memphis, Dec. 4, 5, 6; Nashville, 6, 7, 8; Louisville, 8, week.

Mrs. Hughetta Chanfrau: Fall River, Mass., 27.

Milton Nobles: Salt Lake, 20, week.

Mason Mahoney: Chicago, Ill., Nov. 20, week; St. Louis, 27, week; Louisville, 24, week; Cincinnati, Dec. 1, week; Baltimore, 8, week; Philadelphia, 15, week; N. Y. City, 22, four weeks.

Mayo Comedy Co.: Buffalo, 23, 24, 25; N. Y. City, 27, two weeks; Brooklyn, Dec. 1, week.

Maloney Haynes: Freeport, Ill., 23; Davenport, Ia., 25; Des Moines, 25; Omaha, 27; St. Joseph, 28; Topeka, 29; Kansas City, 30, 31, 22.

Mayo Vickers: Red Oak, Ia., 24; Plattsmouth, Neb., 25; Lincoln, 27, 28; Nebraska City, 29; Council Bluffs, Ia., 30; Creston, 31.

Mason Mitchell: Denver, 20, week; Colorado Springs, 23, 24; Leadville, 25, 26; Pueblo, 27, 28; Kansas City, 29, week; Lincoln, Neb., Dec. 1; Omaha, 2, 3; Des Moines, Ia., 4, 5; Cheyenne, 6; St. Louis, 8, week; Louisville, 15, week; Cincinnati, 22 two weeks.

Morse Symmony Co.: Minneapolis, 20, week; Des Moines, Ia., 27, 28; Omaha, 29, 30; Lincoln, 31, 22; Denver, 29, week.

Mann's Lorraine Co.: Norwich, N. Y., 23; Cortland, 24; Binghamton, 25; Oswego, 27; Syracuse, 28; Auburn, 29; Rochester, 30; Dec. 1, 2; Buffalo, 3, week; Cincinnati, 8, week.

Mrs. Brown: Marshall, Tex., 23; Dallas, 24; Ft. Worth, 25; Waco, 27; Houston, 28, 29; Galveston, 30, 22.

Morton Gottlieb: Chillicothe, O., 24.

Mooney's Crazy Co.: Paterson, N. J., 23; Port Jervis, N. Y., 24; Honesdale, 25; Pittston, 27, 28; Salamanca, 29; Bradford, Pa., 30; Smethport, 31; Corry, 22; Meadville, 24; Youngstown, O., 24; Akron, 25; Canton, 27; Mansfield, 28; Urbana, 29; Cincinnati, Dec. 1, week.

Mooney-Katzenberg Comedy Co.: Joplin, Mo., 23; Springfield, 24; Pierce City, 25; Ft. Smith, Ark., 27; Van Buren, 28; Clarksville, 29; Little Rock, 30, 22; Pine Bluff, 24; Hope, 24; Texarkana, 25; Paris, Tex., 26.

Mayo Women's Heart Co. (Newton Beers): Mineola, Tex., 23; Clarksville, 24; Brenham, 25; Navasota, Kan., 27; Galveston, 28; Columbus, 29; Joplin, Mo., 30; Webber City, 31; Ft. Scott, Kan., 22; Neosho, Mo., 24; Lamar, 25; Carthage, 26; N. Springfield, 27; Rich Hill, 28; Butler, 29; Warrensburg, Dec. 1; Washington, 2; Chevy, Ill., 3; Washington, Ind., 4; Louisville, 5, 6.

Only a Farmer's Daughter (Joseph Frank, manager): Newcastle, Ind., 23; Milwaukee, 25; Chicago, 27, week; Joliet, Ill., 24; Fenton, 25; Atlanta, 26; Springfield, 27; Jacksonville, 28; Alton, 29; St. Louis, Dec. 1, week.

Oliver Doud Byron: Pawtucket, R. I., 23; Hartford, Ct., 24; New Haven, 25; New York, 27, week; Brooklyn, 24, week.

Off to Egypt Co.: Brooklyn, 20, week; Philadelphia, 27, week.

Patti Rosa (Mapes): Aurora, Ill., 27; Elgin, 28; Janesville, Wis., 29; Milwaukee, 30, 31, 22; Muskegon, Mich., 24.

Private Secretary Co. (Gillette's): Brooklyn, 27, week.

Private Secretary Co. (H. M. Pitt): New Orleans, 20, week; Memphis, Tenn., 27, 28, 29; Nashville, 30, 31, 22.

Private Secretary Co.: No. 2: San Francisco, 20, four weeks.

Private Secretary Co.: No. 3: Montreal, 20, week.

Private Secretary (Quebec Can.): Three Rivers, 27, 28, 29; Holland, Vt., 30, 31.

Price McAllister: Draper, 23, week.

Passmore and Paine Co.: Nashville, Tenn., 23, 24, 25; Louisville, 27, week; Cincinnati, 24, week.

Power of Money Co.: Pittsburg, 20, week; Baltimore, 27, week; Washington, 24, week; Brooklyn, Dec. 1.

Queens Co. (Tillotson and Williams): Baltimore, 20, week.

Rankin's 9-and Co.: Saratoga, N. Y., 23; Amsterdam, 24; Cohoes, 25; Troy, 26; Gloversville, 27; Oneida, 28; Syracuse, 30; Norwich, 31; Lyons, 1; Rochester, 2, week.

Rand, Tennie, 20, week; St. Catherines, Ont., 27; Chatham, Ont., 28; Ann Arbor, Mich., 29; Toledo, 30, 31, 1; Detroit, Mich., 2, 3, 4.

Rand Boys Co.: Buffalo, 20, week; Syracuse, 27, week.

Rand Sisters: Memphis, Tenn., 20, week.

Rolland Sisters: Lockport, N. Y., 23; Oswego, 24; Auburn, 25; Rome, 27; Utica, 28; Amsterdam, 30; Albany, 31, 1, 2; Watertown, 3; Malone, N. Y., Dec. 6, week.

Rooney and Carter: Columbus, 20, 23, 24; Rochester, N. Y., 26, 27, 28; Springfield, Mass., 29, 30.

Rooney-Bassett Co.: Richmond, N. Y., 23, 24, 25; Buffalo, 27, week; Troy, 29, 30, 1; Manchester, 2; New Haven, 3, 4; Bellows Falls, Vt., Dec. 5; Keene, N. H., 6; Brattleboro, Vt., 7; Greenfield, Mass., 8; Philadelphia, 9, week.

Rose's Universal Pantos: Hartford, Ct., 23; Norwich, 24; Taunton, N. J., 25; Pittsburg, Pa., 27, week; Rochester, N. Y., 24, 25, 26, 27; Bradford, Pa., 28; Erie, 29; Columbus, 30; Dec. 1, 2, 3.

Rosenthal Bros Co.: Quebec, Can., 20, week; Montreal, 27, week; Chicago, 24, week; Cincinnati, 1, week.

Rosenthal Bros Co.: D. Austin, Tex., 20, 23; San Antonio, 24, 25; Galveston, 27, 28, 29; Houston, 30, 31, 1; New Orleans, 2, 3, 4; Natchez, 5; Columbus, Ga., 6, 7, 8; Atlanta, 9; Columbus, Ga., 10.

Rentzsch's Pantomimes: Troy, O., 23; Piqua, 24; Marysville, 25; Delaware, 26.

Rhodes' McAllister: Draper, 23, week.

Richmond Jay Paine Co.: Nashville, Tenn., 23, 24, 25; Louisville, 27, week; Cincinnati, 24, week.

Robson & Crane: Quebec, Can., 20, week; Three Rivers, 27, 28, 29; Holland, Vt., 30, 31.

Rogers' Minstrels: Chicago, 20, week; Indianapolis, Ind., 24, 25.

Rogers' Philadelphia, Dec. 20, week; Chicago, 27, week; Indianapolis, Ind., 24, 25.

Rogers & Co.: Buffalo, 20, week; Toronto, 27, 28, 29; Rochester, 30, 31, 1, 2; Cincinnati, 24, 25, 26; Syracuse, 27, 28, 29.

Rolfe & Maguire Co. (F. C. Bangs): Racine, Wis., 23, 24; Fond du Lac, 25; Green Bay, 27; Oshkosh, 28, 29; Manitowoc, 30; Sheboygan, 31; Rockford, Ill., 1, 2; Huron, 24; Freeport, 25; Dubuque, 26, 27.

Rogers Kane Co. (Ike Rogers): Pittsburg, 20, week; Newark, N. J., 27, 28, 29; Jersey City, 30, 31, 1; N. Y. City, 24, week.

Rose Sisters Reunion: Milwaukee, 20, week.

Sayles Rayfield Co.: Holyoke, Mass., Nov. 27; Providence, 24, week; Williamsburg, Dec. 1, week.

Stratford's Co. (Waverly's): Troy, Ala., 24, 25; Anniston, Ga., 27; Albany, 28; Eufaula, Ala., 29, 30, 31; Troy, 25; Selma, 24.

Saulsbury's Troubadours: Cedar Rapids, Ia., 23; Burlington, 24; Quincy, Ill., 25; St. Louis, 27, week; Sedalia, Mo., 29; Leavenworth, Kan., 30; Kansas City, 28, 27, 28, 29; Topeka, Dec. 1, 2; Lawrence, 3; St. Joe, Mo., 4; Omaha, 5, 6; Denver, 8, week.

Shadows of a Great City Co.: Elmira, N. Y., 22, 23; Utica, 24, 25; N. Y. City, 26, week; Philadelphia, 29, week; Washington, Dec. 1 week.

Shaffner-Foster Co. (Edward Whitney, manager): Lynne, N. Y., 23; Spencer, 27, 28, 29; Hiawa, 30; Auburn, 31; 1; Oneida, 24; Rome, 25; Ogdensburg, 26, 27; Watertown, 28, 29.

Shook and Collier's Storm-Beaten Co. (Western): Pittsburg, 20, week.; Steubenville, O., 27; Wheeling, W. Va., 28, 29, 30; Zanesville, O., 31, 1; Columbus, 24, week.

Shook and Collier's Storm-Beaten Co. (Central): Lockport, N. Y., 27.

Shook and Collier's Ryan's Daughter Co.: Philadelphia, 20, week.

Sidney Comedy Co.: Wellington, Kan., 20, week; Harper, 27, 28, 29; Wichita, 30, 31, 1; Newton, 24, 25, 26; Halstead, Dec. 1, 2, 3; Hutchinson, 4 to 7; Nickerson, 8, 9, 10; McPherson, 11, 12, 13; Emporia, 25.

Stetts Dramatic Co.: Temple, Tex., 23, 24, 25; Waco (Races), 27, week.

Standard Dramatic Co.: Weldon, N. C., 28, week; Suffolk, 27, week.

Sunny Theatre Co.: Greenwich, Conn., 26; Westport, 27; Bridgeport, 28; Thomaston, 29; South Point, 30; Ansonia, 31; Stamford, 1; Milford, 24; Fair Haven, 25.

T. W. Keene: Brenham, Tex., 23; Waco, 24, 25.

Tennent's Black Flag Co.: Lafayette, Ind., 23; Fort Wayne, 24, 25; Chicago, 27, week; Cincinnati, 24, week.

Two Johns Co.: Parkersburg, W. Va., 23; Marietta O., 24; Newark, 25; Newcomerstown, Pa., 27; Youngstown, O., 28; Alliance, 29; Canton, 30; Columbus, 31; Delaware, 1; Springfield, O., 24; Urbana, 26; Piqua, 27; Richmond, 28; Cincinnati, Dec. 1, week.

Wages of Sin Co.: Chicago, 20, week; Baltimore, 27, week; Washington, 24, week; Philadelphia, Dec. 1, week.

Wallace's Lady Clare Co.: Philadelphia, 20, week.

W. J. Scanlan: Troy, 23, 24, 25; Washington, 27, week; Baltimore, 24, week; Philadelphia, Dec. 1, week.

W. E. Sheridan: San Francisco, Nov. 20—indefinite season.

Walker Whitside: Chicago, 27, week.

Wells-Fire Dora: Chicago, 3, two weeks.

Wallace's New Barney Kelly Co.: St. Louis, 20, week; Evansville, Ind., 27; Terre Haute, 28; Crawfordsville, 29; Andersonville, 30; Richmond, 31; Dupont, O., 22.

Young Mrs. Winthrop Co: Newark, N. J., 23, 24, 25; N. Y. City, 27, week.

Zazita (Tompkins and Hill's): Boston, Sept. 27—indefinite season.

Zozo Co.: Chicago, 23, week; Peoria, Ill., 27, 28; Decatur, Ill., 29, 30; Springfield, 31, 1; St. Louis, 24, week; Louisville, Dec. 1, week; Baltimore, 22, week; Philadelphia, 29, week.

## OPERA AND CONCERT COMPANIES.

Abt Gaynor Opera Co.: Chicago, 20, week.

Boston Ideal Opera Co.: Utica, N. Y., 23, 24; Syracuse, 25, 27; Rochester, 28, 29; Buffalo, 30, 31, 22.

Bijou Opera Co. (Orpheus and Eurydice): Jersey City, 20, week; Boston, 27, two weeks; Philadelphia, Dec. 1, week; Brooklyn, N. Y., 8, week; N. Y. City, 15, week.

Barnett-Morton Opera Co.: Worcester, Mass., 20, week; Providence, 27, week; Holyoke, 24, week.

Conried Metropolitans: Poughkeepsie, N. Y., Nov. 23, 24, 25; Trenton, N. J., 29 to 22.

Carleton's English Opera Co.: San Francisco, Oct. 13, four weeks; Salt Lake, Nov. 27, 28, 29.

Emma

## TELEGRAPHIC NEWS.

### An American Opera Succeeds.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 12.—Heverly's was gayly decked with the national colors on Monday night, when Desiree first saw the light. It is gratifying to be able to announce to the readers of THE MIRROR that this "native" production was—and is—a success. The plot of Desiree has already been given, and the cast may be found in my letter of this week. The score of the opera is by J. P. Sousa, of the Marine Band, Washington. The libretto is tailored by Edward Tabor, of this city. The music is melodious and exceedingly catchy. The orchestration is almost perfect. Indeed, Mr. Sousa's work throughout is admirable, and he deserves the full meed of success. The company is the strongest, in a musical sense, of any McCaull has yet given us. Lilly Post scored a hit in the title role. DeWolf Hopper proved his right to a high rank in the operatic army. He certainly sang and acted Pomaret in a way that placed him at once in popular favor. Mark Smith and Walter Whitney were received with much favor. The chorus was in good voice, well drilled, tasteful, and handsomely dressed. Desiree is sure of a long run. Sousa and McCaull were brought to the front. The latter made a brief speech.

Sisina was produced at the Academy on Monday night; but there were so many first-night hitches that the "wee sma' hours" were reached ahead of the final curtain. Veronna Jarbeau, Louise Allen and C. B. Welles were guilty of making hits.

Rizzori opened at the Opera House to a small audience. Nine years have somewhat dimmed the lustre of her genius, but she is still Rizzori—the great, the only. Edmund Tearle, of the support, is entitled to favorable mention. English—but good.

Moths was produced at the Chestnut before a fair audience. The piece is familiar to your readers. No company in the world could make Moths a success. Spot Cash opened at the Arch to a fine house; ditto Ruth's Devotion at the National.

### Dedication.

[BY TELEGRAPH TO THE MIRROR.]

WASHINGTON, Nov. 12.—The long-anticipated dedication of Albaugh's Grand Opera House occurred Monday evening, and was a most brilliant affair. E. B. Hay recited an address, written for the occasion by Mr. J. V. Hood, of Baltimore, and Emma Abbott and the opera chorus sang "The Star Spangled Banner," the starry flag being suspended from the centre of the flies during the singing. Semiramide was the opera selected for the occasion.

After the second act Manager Albaugh was called for and made a short and very appropriate speech, in which he said, among other things, that it was his desire to make the venture a success and give Washington the best theatre it had ever had; that he could not do this without the help of the people, and respectfully solicited their aid. Mr. Gray, the architect who designed the building, was then called for, and, after some delay, came forward accompanied by Col. George B. Corkhill, who introduced him. Mr. Gray made no speech, but quietly accepted a handsome bouquet which was presented him and walked off. Colonel W. G. Moore, commander of the Washington Light Infantry—in whose armory building the theatre is located—was called for, but failed to respond.

The opera was not very heartily received. It was a rather heavy selection for a jubilee occasion. The house seats 2,000 people, and was well filled. President Arthur and the élite of Washington were in attendance. The house presented a magnificent appearance.

At the National the Milan Opera company failed to perform Monday night because the store of Aida, which had been announced for the opening, failed to arrive in time for the local musicians to practice it, and a rehearsal was substituted for a performance.

A Hoop of Gold opened to fair audience Monday at Ford's Opera House.

### Large Sale for the Booth Season.

[BY TELEGRAPH TO THE MIRROR.]

BOSTON, Nov. 12.—Falka had its first representation Monday night, by the McCaull company, to a large and an enthusiastic house. Bertha Ricci, in the title role, made a great hit. So did entire company. Press and public are unanimous in approval.

Zanita began the ninth week of its run to a good house at the Boston Theatre. Lotta in Musette at the Park; good house. The Florences in Our Governor at the Globe; good house.

The Dalys in Vacation, at the Boston Museum. Second week; good house. Hallen and Hart's First Prize Ideals, at the Howard, and variety at Windsor and Bayleton; good houses.

The sale for the Edwin Booth season at the Boston Museum opened this morning, and there has been a large sale and a steady demand all day. The season promises to be a great success.

### Ivanoff Incorporated.

[BY TELEGRAPH TO THE MIRROR.]

ROCHESTER, Nov. 12.—Joseph Jefferson completely filled the Academy, appearing as Cuba Plummer and Golightly. Baker and Farron opened their week's stay at the Grand Monday night to a fine house. The week promises to be a good one. The Ivanroff Company, Limited, was granted a certificate of incorporation on Monday; capital stock, $3,000, in shares of $25 each. The company will present Mr. Wright's new play throughout the country.

### Decides to Stay.

[BY TELEGRAPH TO THE MIRROR.]

MILWAUKEE, Nov. 12.—Some time since Harry Deakin contemplated giving up the Academy of Music. Mr. Deakin wanted certain changes and improvements made in the theatre, which the owners refused to make. They have now agreed to make the changes at the close of the present season, and Mr. Deakin, after deliberation, has decided to remain.

### Slight Fire.

[BY TELEGRAPH TO THE MIRROR.]

WORCESTER, Mass., Nov. 12.—The Bennett and Moulton Opera company opened on Monday night to the largest house of the season. Over 1,800 people present. A slight fire was discovered and extinguished just as the audience were leaving the theatre.

### A Slight Difference.

[BY TELEGRAPH TO THE MIRROR.]

PHILADELPHIA, Nov. 12.—The correspondent of a dramatic paper in your city says that Curtis drew very well at the Arch Street Theatre, Philadelphia, when in truth he turned at least four hundred people away on Monday night. Last night standing room only. Positively largest business and greatest success of the week in Philadelphia. F. W. PAUL.

### Stranded.

[BY TELEGRAPH TO THE MIRROR.]

CINCINNATI, Nov. 12.—The Alice Oates Opera company stranded here. Most of the members are penniless. The manager has deserted them.

### Miscellaneous.

[BY TELEGRAPH TO THE MIRROR.]

WINNIPEG, Nov. 12.—Lizzie Evans opened here on Monday night. Called after each act. House crowded.

C. W. SHARP, Local Manager.

SALT LAKE, Utah, Nov. 12.—Milton Nobles opened at the Salt Lake Theatre on Monday night to a very large house. The week's engagement is likely to prove one of the largest played in two years. The company in support is very strong.

BUFFALO, Nov. 12.—A wet, disagreeable night had its effect on the theatres Monday. The Rag Baby, at the Court, and Roland Reed's Cheek, at the Academy of Music, had only medium audiences. Improvement was noticeable at both houses Tuesday night. Ranch 10, which is at the Adelphi, had nearly a full house Monday evening and a repetition on Tuesday. People have not settled down from politics yet—not by a large majority.

ELMIRA, N. Y., Nov. 12.—Callender's Colored Minstrels opened to good business Monday night. William Welsh, manager, has introduced many new features, all of which seemed to tickle the audience.

## The Gay Capital.

PARIS, Oct. 30, 1884.

The past week has not been at all fertile in novelties, and not a single new success has been scored. L'Amour, which was to have been brought out, has been postponed until to-morrow night. The revival of Les Pattes de Mouche at the Comedie-Français repeated past triumphs, as it is one of the brightest and most sparkling comedies ever written by Sardou—in fact, to this piece he may attribute the dawning of the popularity which has ever since clung to him so closely. The piece is well known on the English stage under the title of A Scrap of Paper, and is filled with action. Les Pattes des Mouche was produced at the Gymnase in 1860, and ten years later revived at the Vaudeville with Mlle. Farqueil as Susanne and Brindeau as Prosper Bloch. The play is so well known to you that it is useless to recall more than the central idea in its construction. All the embarassments which go to make up the wonderful humor and excitement of the piece arise from the circumstance of Clarisse—who is married when the play opens—having used a hollow statue of Flora as a letter-box, in which she placed loving missives for one Prosper Bloch, a very short time before she married M. Vanhove. The letter does not fall into the hands of the person intended until three years later. It is the struggle to regain possession of this dangerous scrap of paper by Clarisse and her cousin and staunch friend, Susanne, that supplies most of the action in the piece. Mlle. Pierson, as Susanne, made the hit of the evening, while Coquelin, as Prosper Bloch, was not far behind; but here every person is so good that there is slight room for criticism.

M. Garnier, the singer, and lessee of the Opera Populaire, which he has only recently taken over from M. Lagrenée, has not found the position of manager to be a bed of roses. Whilst he was preparing to bring out Etienne Marcel, which has just seen light, a judge appointed a receiver to take over the proceeds of the new play for the benefit of the landlord, who claimed rent due from the previous tenant. However, the Court decided that M. Garnier should have a chance with his new opera in four acts and six scenes, words by Gallet and music by Saint-Saens. The story is of a man named Etienne Marcel, who leads an insurrection raised by the Paris Municipality in 1357, kills two ministers of the Regent, saves the Dauphin, and makes himself master of the capital. His popularity eventually wanes and he is finally killed on the porch of the Church of St. Catherine. The scenes, which are animated to themselves, are further enlivened by the love scenes between Beatrix Mauvet and Robert de Lorris. The music will not meet the same favor as that of Henry VIII., by the same author, but there are some lovely airs, notably "Va mon epee!" "O beaux rivers evanouis!" and "O pure extase!" The mounting was exquisite and the cast generally good. Mme. Edith Picaut, as Beatrix, sang splendidly and deservedly carried off the honors. The opera will scarcely pay the indebtedness of the manager.

The Nuit aux Soufflets has failed to "catch on" at the Nouveautes, and the Chateau de Tire-Larigot will delight the patrons of that house for some time to come. The words of the "fantastic operetta in three acts" are by Blum and Toche, whilst M. Serpette has furnished the music.

One of the queer things in Paris is the persistency with which many actors indulge in the fascinating pastime of fishing. In this, however, they are not alone, for the banks of the Seine have been lined every bright day during the Summer with worthy citizens, who take more interest in their occupation than do the boys on a Philadelphia wharf. They possess as fine rods and tackle as one of your New York Waltons when he starts for the mountains for the purpose of cleaning out some trout stream, and generally can shake hands with him, for their success is measured in the proverbial fisherman's luck—half bushel. There is a legend of a man who once caught a chub, but the witnesses have long since been gathered to their fathers, so the story must be received with many grains of allowance. However, these patient professional fishermen furnish not only a pleasant occupation for themselves and families, but the abutments on the bank are always lined with an appreciative audience, who are apparently delighted whenever a line becomes fastened, or an old boot, or a bunch of rags is safely landed, by a lucky fisherman on the stone quay.

M. Vaucothell, the well-known director of the Grand Opera House, is dead and buried, and few mourn over his ashes. His manner was cold and distant and his appearance far from prepossessing, although it was said that with his intimates, who were almost entirely persons connected, to a greater or less extent, with the dramatic profession, he was a genial and brilliant companion. He was one of the products of "the provinces," having been born at Rouen in 1821, and has certainly had a wonderful career, when it is taken into consideration that he had reachest the highest point possible for a manager to rise in this city. He was himself a fine musician and the author of several operas, the most prominent, probably, being The Battle of Love. He first came before the public twelve years ago as a manager, and received his appointment as director of the Grand Opera in 1879. His position, of course, has since made him exceedingly prominent in operatic and musical circles, as this house is the birthplace of all that is finest and best in the operatic line. He was not popular, as he is accused of having been so conservative that he would not accept any opera, however good, unless it was from the hand of some composer whose name was already written high in the page of fame. The list of his productions is short; and many opportunities of doing good to the public and the profession were neglected by him, but he seldom made a failure.

Another of the theatrical landmarks has passed those great gates which swing backward into eternity. This time Mme. Erminia Nencini Frezzolini, an almost forgotten prima donna, has paid Nature's last great debt, and is recalled to mind by her death. She was born in sunny Italy, in the town of Viterbo, in 1820, and received her early training from her father, who was a singer of more than ordinary ability. When she was eighteen years of age she made a successful debut in Florence, and from that time until she reached the sere and yellow leaf her life was a series of triumphs. For three years she had Milan, Turin and Modena at her feet, but ambition led her to visit England, where she appeared at the Royal Theatre in 1841. The following year she returned to Italy and for six or seven years received an ovation every time she stepped before the public. She then spent three years in St. Petersburg, and from there went to Spain, singing in the principal cities, until 1853, when she made her first appearance in Paris. So great was her success that she was held for four seasons, but her restless spirit could not brook longer restraint, and she refused an admirable engagement to make a tour of the United States, under the management of M. Vieuxtemps. She possessed a wonderful soprano voice, and was an inimitable actress as well; but even with this combination her day of usefulness and popularity weaned, and faded and passed away long, long ago.

In the suit brought by Peyramont, who founded the Journal Parlé, a topical entertainment at the Athenée Theatre, against M. Hechoffsheim, proprietor of the house, of whom he demanded 100,000 francs damages for expelling him from the theatre, judgment was rendered for the defendant. The Tribunal decided that Hechoffsheim was justified in acting as he had done. Peyramont infringed on the clauses of the lease of the house by giving performances for which they had no license. Peyramont was condemned to pay 1,700 francs for rent due.

It is reported that Alexandre Dumas refuses to promise anything to the Parisian theatrical managers for this coming winter. He is engaged on a drama especially for the great Italian actor, Duse Cherchi. The play, which is supposed to be drawn from the novel of "Diyme de Cleve," will be brought out at the Valle Theatre, Rome, and Dumas himself will be present on the opening night.

Mme. Krauss wears on the stage a superb jewel of gold and diamonds presented to her by M. Charles Gounod. It represents a palm leaf and a lyre, symbols to which the fair and ambitious songster may naturally be supposed to be partial.

The Theatre des Bouffes-Parisien is under the direction of M. Cantin, and is known as the home of La Mascotte. This opera has been played here so frequently that it requires four figures on the gas-light sign on the main boulevard to announce the fact. It is used to open and close their seasons, and on all other occasions when the bottom drops out of a supposed successful new opera; and although it has been played so long that the memory of man runneth not to the contrary, as we say in law, it is a strange fact that it invariably draws a fair house. Before the season opened M. Cantin promised us the Bible au Corps and Le Chevalier Mignon, and assured us that he held in reserve a new opera, yet unbaptised, by Blum and Toche, with music by Lecocq. Last night he gave us Le Chevalier Mignon, which is a three-act operetta by De Claireville and Wenzell, and did not score the anticipated success. Wenzell has made his reputation by the song, "Le p'tit bleu," which is known throughout the world, but in this instance he has added little to his fame, and had it not been for the admirable cast, the claque would not have prevented the opera from being hissed from the stage. There are some few good numbers, but they are scattered after the manner of angels' visits, and miserably fail to balance much that is bad. A débutante, Mlle. Deval, made quite a hit, and is destined to be one of the bright and shining lights on the opera-bouffe stage. She is very pretty, can sing, is only seventeen and has as much abandon as any of the old stand-bys of twice her age. It is useless to give you the story, as America will never hear more of Le Chevalier Mignon than this requiem over his tomb. M. Cantin will probably give us our customary dose of Mascotte at an early day, whilst his company rehearses something fresh, which, it is to be hoped, will be more satisfactory to the suffering public than the present abortion.

Among the greatest institutions of Paris are the café concerts, and the greatest of all the artists who delight the fickle audience is Thérésa, who, during the Summer, was manager or directress, of the Alcazar, in the Champs Elysees, and, following in the footsteps of your illustrious Tony Pastor, would herself sing every night. Thérésa has a history that would make a novel. Years ago she was a poor little *cabotine* of the music-halls, a stop-gap in the programme. Her line was sentiment. She used to sing "La Fleur des Alpes" with as much feeling as she could put into it for five francs a night. One night there was a convivial gathering of the company—not an unusual occurrence—and at its close the shabby young woman at the end of the table was asked for a song. She gave "La Fleur des Alpes," but in hideous burlesque. All her disgust for the beggarly trade, and for all she had suffered in it, seemed to find expression in this savagely-contemptuous *travestie*. She roared "Les Fleur des Alpes," she grimaced it, she trampled it under foot, so to speak, in a movement of the *can-can*, and then she sat down and burst into tears. It was a wild success, and when it was over a little man of the party approached the astonished singer:

"I want you to sing that song in that way at my music-hall. Name your own terms."

"You could never do it like that in public," said Theresa; "they would hoot you out of the place."

"Never you mind; will you try?"

It was the birth of a new style. The public liked it just as much as the professionals. Within a month Theresa was the Schneider of the Champs Elysees and the idol of Paris. She was as much an institution of the Empire as the Senate and Chamber combined. She left the stage in 1870 to marry M. Guilloreau. It was understood the parting was forever, and the ceremony was proportionately solemn. It was to be love in a cottage on 30,000 francs a year, and the cottage was the real thing, away off at Neufchatel. Yet, even at that distance, Theresa caught faint echoes of the Ambassadeurs and the Alcazar, and, as time passed on, they grew so loud that she could no longer resist the call. Not long since she celebrated, by a supper, the one hundredth night of her return to the scene of her early triumphs, and to-day her followers are almost as numerous as when she was in the bloom of her youth.

Mme. Sara Bernhardt is without question the champion actress for obtaining free advertising, and, although one becomes sick and tired of seeing her name, it is impossible to refrain from admiring the exquisite ability which enables her to occupy a prominent position in the journals of the world day after day, week after week, and month after month. Her last scheme was a sudden and dangerous illness, grim death and all that; but she is back again laughing in her sleeve at the gudgeons who bit at such a flimsy trick.

Madame Sembrich has made a tremendous hit at the Italiens, in Lucia di Lammermoor, and Paris has gone wild over her performance. She is engaged here for some time to come, and will sing in Traviata, Rigoletto and Il Barbiere. In this last opera Signor Perugini, a young American tenor who is probably known to you, will make his appearance. He is reported to have a remarkably sweet and sympathetic voice. There is another American lady at this house, Mlle. Giulia Valda, whose everyday name is Mrs. Cameron; so the stars and stripes wave here with a vengeance.

The scenes in Theodora are as follows:

1. A hall in the Imperial Palace at Constantinople. 2. An underground chamber of the Hippodrome. 3. The interior of a tradesman's house. 4. The Emperor Justinian's study. 5. A garden. 6. The Imperial box. 7. Room between the Emperor's study and the Hippodrome. 8. Another underground chamber at the Hippodrome. The play is announced for Dec. 1st. The withdrawal of rehearsals of Les Deux Pigeons at the Opera has necessitated the hurrying of Tobarin, whilst Lacoste has been requested to deliver the sketches of Egmont. La Ronde du Commissaire, a four-act piece, by Meilhac and Gill, has been read to the Gymnase company, but Le Maitre de Forges still draws so well that it is impossible to say when its run will end. Last year, M. Simon, manager of the Cluny, accepted a piece from M. Bascomb, and in consequence of the failure of La Proie, by the same author, refused to produce it. Bascomb brought a suit against the manager and has just recovered a verdict for 1,200 francs as damages. Jeanne Granier has met with great success at Brussels. L'Inflexible is now in rehearsal at the Renaissance and will succeed L'Amazone. It is reported that the American right of this piece has been purchased by Brooks and Dickson of your city. The new Concert Society, founded by and under the direction of M. Lamoureux, inaugurated their season on Sunday last, and will be more successful than ever. The theatre comedy of M. Emile de Najac which Judic will produce at the Palais Royal about the end of January has been named Elle et Lui. Francoise de Rimini will be revived at the Opéra on Friday, Nov. 7. Rehearsals of Macbeth are now in progress at the Odeon. Mademoiselle Malnot had been accepted by the Gymnase, but has been transferred to the Renaissance.

Echoes from the Boulevard:

Two gentlemen who happened to be neighbors at a banquet endeavored to break the ice.

"I have an idea that I have met you someplace before."

"And I have the same impression. It must been at Bilbao."

"But I was never there."

"Nor I either."

Speaking of an actor.

"Gramont is a great success, but he owes more than half of it to his tailor—he dresses him so well."

"Yes, and he owes him all for the clothes."

A good reason:

"So you did not go to the seaside nor to the watering-places?"

"No; the fact is I was not well enough."

At the cocotte's:

"You may have every confidence in me."

"I have—blind confidence."

Between artists:

"Yes, it is a fact, he does sing false; but what a voice he has!"

"True; when he commences you can't hear the hisses."

Between husband and wife:

He: "Look here, I can't close my eyes; you take up three-quarters of the bed, and keep kicking me in the back."

She (angry): "Indeed, sir! You are the first one to reproach me in that manner."

He: "Well, I hope I am!" MENTOR.

## Amateur Notes.

The Spectre Bridegroom was performed last week at Music Hall, Orange, N. J. Miss Rogers was a success.

In the near future Professor Thomas Davidson will deliver a lecture on dramatic art to the students of the Lyceum School.

Pygmalion and Galatea will not be given by the Amateur League at the Academy. The Danichefs has been substituted. R. C. Hilliard has been offered the part of Osip, and Elenore Boyd will do Anna Ivanovana.

Helen Russell has made another hit in Constance. Edith Kingdon is also progressing favorably at Daly's.

John Nevins will attempt Hamlet next month.

W. A. Clark will not join the Lyceum Theatre stock company as has been reported. He has no desire to enter the professional ranks.

A number of students will be entertained at Professor Franklin Sargent's rooms on Sunday.

Nov. 25 is an auspicious date in amateur theatricals. Five plays will be interpreted in this city and in Brooklyn.

The Honeymoon is being prepared by the Mimosa.

The Kemble members are rehearsing A Poor Gentleman.

Mr. E. J. Grant, who was so well received last Winter in the Chimes of Normandy, has resigned as a member of the Brooklyn Amateur Opera Association.

Many inquiries have been made in regard to the next performance of the Ladies' Dramatic Union, of Iolanthe fame.

Eveline Shaw, sister to Mary Shaw, and a graduate of an amateur association at the Hub, has made her début on the Boston Museum boards.

R. C. Hilliard, H. J. Stokum, Mr. Paul Nettlin and Miss Nettlin will have leading roles in the Gilbert production of School, Dec. 8.

On Dec. 12 the Hawthorne announces a production of Hiawatha at the Opera House.

The Jersey City Dramatic Union attempts Waiting for the Verdict, on Nov. 20, at the Jersey City Academy of Music.

Much interest is manifested in the coming benefit tendered to H. H. Gardner on Nov. 25. Mr. Gardner has been connected for a number of years with the most prominent amateur societies in New York and Brooklyn. A fine performance of Old Heads and Young Hearts is anticipated. A brilliant cast has been selected, including the beneficiary as Jesse Rural, W. A. Clark as Tom Coke, and Dean Pratt as Bob.

Miss Sheridan, a near connection of General Sheridan, is reported to be one of the most promising of the pupils at the New York Lyceum School.

Eleanor Trafford declined an offer to join a Monte Cristo company. She has decided to remain in the city to continue her studies under F. F. Mackay.

On Thanksgiving night the Amateur League will produce a play called Down by the Sea. In the cast will be Messrs. R. R. Throckmorton; John Hatfield, J. G. Halsted, Henry Lee, Harold Cunningham, W. S. Waters, and the Misses Trafford, Hill and Elliot. The entertainment will be given in aid of the Charity Fund of Hope Lodge.

Blanche Milton, a favorite in the League company, will not appear in theatricals this season.

Miss Lamb, Miss Alhanesi, Miss Tuomi, Mrs. Bean, Mrs. Strail and Messrs. Frost, Ellery, Burrman and others will appear in New Men and Old Acres at the Lexington Avenue Opera House on the 17th.

Emma Henry Thomas will sing the leading role in the Greenwich performance of Falnitza at the Academy, Nov. 25.

—The new patriotic hymn entitled "Song of the Free," published recently by W. A. Pond and Co., and arranged for piano by Dave Braham from the music of G. E. Montgomery, has been re-arranged very beautifully for quartette and organ by Alfred J. Magrath. This new arrangement of Mr. Montgomery's song will be published shortly. The song has been played already in many Boston and New York churches as an offertory and recessional, and was given on election day at Harvard College. It will be sung on Thanksgiving Day in two local churches—Dr. Tiffany's, on Madison avenue, and Dr. Heber-Newton's, on Fifty-third street. It will be played also in other leading churches in Cambridge, Boston, Buffalo, Brooklyn and Chicago.

## False Lights.

Every inducement held out to draw the visitor to the theatre, other than the performance itself, not only fails to add to but really takes away the attraction from the play itself.

The drama is initiated when it calls in alien adjuncts not in the line of work contributing to the intended effect of its own intrinsic bias and purposes. It ceases to draw us as a play—that is, as a picture of human life—and becomes merely a part of a show which may bring in money to the box-office on that occasion and by such means; but it does not add to the capital of the theatre as a theatre, nor does it in the end increase its resources, provided it is meant to be conducted in the interest of the theatre and as an office of the drama.

If it appeals to adjuncts and foreign lures, to such or similar adjuncts and lures it must continue to pay court. And often the conductor of such places comes to be a manager and friend of art and becomes a haberdasher and dealer in parti-colored hose and display underwear.

Having steamed so far on the wrong road he must continue on the incline and accept as his allies a panic-struck Colossus or perhaps a baby elephant. At the heel of all this, when the pond is finally "let out" and is found to be strewn with all sorts of debris and wrecks, we hear an outcry that the drama has declined—the theatre is neglected—that first-class actors are scarce—as I that meanwhile the great dry-goods house and the fashionable modistes are flourishing in the very noon of success. The cause is obvious: they are doing in good faith what the professed theatrical managers are doing with accustomed bias. The modistes and shopmen in drygoods are offering the paraphernalia of the stage on a large scale and in all varieties.

Under these circumstances our advice is to restore the [illegible] case and go back to the count[illegible] of the theatre, and leave shopkeeping and gallivanting to shopkeepers who still may have any inclination for relief and the cultivation of aesthetics, care to see their shops reputed on a small scale in the emporium displays of the stage.

There is no man who wishes well to the theatre but believes that it has a vital root somewhere, and who, if he be a true friend to the drama, fails from time to time, as occasion prompts, to watch its growth or decadence. His constant purpose should be, as far as his influence extends, to keep it apart from mere trade and traffic in the huckstering spirit. The intelligent supporter does not wish to see it converted into a circus or puppet show and the same so proudly assumed of "professionals" sunk in that of mountebank and juggler.

The false tendency of the time would seem to encourage the manager to regard himself as the keeper of a brokerage which palms off circular, paper shinplasters, liable to be returned upon his hands at any time as worthless, rather than the banker who mints pure gold, good at all times.

For ourselves we have always believed that the genuine article was the best stock, both to sell and to keep. Its market is always open and still continuing whereas the trashy and inferior perishes from its own inward principle of decay.

## Wanted---The Real Thing.

A preacher in Nebraska receives for salary $100 a year. The congregation cheerfully accept his economic homilies, but object to his making an announcement each Sunday, from the pulpit, that he would mend shoes better and cheaper than the opposition cobbler. So that the audience enjoy a healthy mixture of tan-bark and dialectics—the soul in the body and the sole on the foot being thus happily provided for, so to speak, at one stroke of the tongue and the lead-awl.

Quaint and eccentric as this may seem, it varies not very wide from the customs of the theatres in this town. When the honest amateur would have a play, pure and simple, he has introduced into his œsophagus a collation of superfluous odds and ends. We told that whatever is employed on the stage that is foreign to its legitimate scope and objects is so much waste material, and instead of promoting obstructs the real purpose of the theatre. We have known religious papers to tempt subscribers with the gift of a gilt-edged Bible, and, in another case, one of the founders of one of our leading dailies to offer a gold watch as an award for appearing promptly on the subscription list. In other cases chromos have been lavished right and left to encourage shinny purchasers of butter and pickles or a new stove polish.

In these latter cases it may be claimed that a substantial ration is had in the necessaries of life furnished with the colored pictures; but in the other the book or watch having acted as bait, the religious or political journal has no further hold. The Bible and watch are held as property without reference to religion or statesmanship.

There is no legitimate interest furthered by such side-shows and in like manner anything involving the prize principle and awakening the desire for gifts and tokens is aside from the feeling which supports the stage.

As an extreme example of the empirical method in extending business, it is announced by a correspondent that the French newspaper, the *Gaulois*, undertakes to pay the heirs of every subscriber who shall be killed on a railway or by any vehicle in the street ten francs, and a proportionate sum for injuries. Here is clearly a mixture of what pharmacy styles incompatibles, between which there can be no genial fusion.

To employ a very humble illustration, these ultra expedients remind one of the struggles of prize fighters, who, failing to hold out on their natural wind, muscle and pure athletics beyond the third or fourth round, take to the whiskey-bottle to help them to a further show of fight. What is the result? Wild gyrations, striking wide and scuffling with the air instead of "getting home" on the living subject.

Does not the theatrical arena at the present moment furnish its full quota of wasted gymnastics and supererogatory substitutes for the real thing?

Yesterday Ben Baker remarked to a Mirror reporter "There is a theatrical manager in a leading city who has always been very peremptory in his demands for aid to actors in his city. He would write a hot letter, and was wrath if he did not receive a check in return. Up to the present time he has been the means of distributing $75 and never influenced any assistance to the Fund. The other day he returned a subscription-book with virgin pages, and told me not to waste any more postage-stamps, as he could do nothing for us."

Manager J. H. Mack desires to deny the report that the Silver King companies are not doing a large business. He says they have played to more money in most of the theatres they have yet visited than any other attraction presented this season in the line of melodrama, and refers to J. H. McVicker, John M. Norton, Meech Bros. and others. The company, he says, played to over $4,600 last week at the Arch Street Theatre, Philadelphia.


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Orchestra Circle and Balcony reserved 50c. Orchestra and Balcony Stalls reserved 75c. Orchestra Chairs reserved $1. Family Circle 25c.
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This week only,
KATE CLAXTON in THE SEA OF ICE.
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Stars and Combinations in Rapid Succession.
MATINEES WEDNESDAY and SATURDAY at 2.

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Broadway and 30th St.
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It is respectfully announced that the opening of the
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THE REGULAR WALLACK COMPANY
will take place on Tuesday evening, November 11, when will be produced a new romantic drama of modern society, by Robert Buchanan, entitled
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50 CENTS ADMISSION 50 CENTS.
Reserved seats, 50c. and $1 extra. Doors open 7:30. Curtain rises every Evening at 8. Saturday Matinee at 2.
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Promenade concert after the performance.

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George H. Wood, Kappanbin, St. Felix Sisters, Duncan, Hoshaw and Tom Brooks, James F. Hoey, Four Mascottes, Mabel Vaughn.
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MONDAY, Nov. 10.
MONDAY, TUESDAY and WEDNESDAY EVENINGS, Nov. 10, 11 and 12,
THE MERCHANT OF VENICE
THURSDAY AND FRIDAY EVENINGS, Nov. 13 and 14,
MUCH ADO ABOUT NOTHING
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SATURDAY NIGHT, NOVEMBER 15,
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PRICES.—Reserved seats, $2 and $1, according to location. Sale of seats will commence at the box-office Wednesday, Nov. 5, at 10 a. m.

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The Great Laughing Success,
FRENCH FLATS
IN FOUR STORIES.
The cast includes:
Misses Jewett, Harrison, Howard, Vernon, Willis, Westervelt and Mrs. Phillips, and Messrs. Stoddart, Parselle, Fells (especially engaged), Whiting, Mason, Fawcett, Tilton, Magnus, Hawley, etc.

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Lessee and Manager Mr. Henry E. Abbey
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Every Evening and Wednesday and Saturday Matinees.
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